

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2327.

SATURDAY, JUNE 1, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ARTISTS' BENEVOLENT FUND.

Incorporated by Royal Charter.
For the Relief of the WIDOWS and ORPHANS of BRITISH ARTISTS.
Patron—Her Majesty the QUEEN.
The SIXTY-SECOND ANNUAL DINNER of the Corporation will be held at the FREEMASONS' TAVERN, Great Queen-street, on SATURDAY, the 8th June, 1872.
R. N. FOWLER, Esq., M.P., in the Chair.
Since the foundation of the Society, the sum of 38,735*l.* has been distributed in relieving Widows and Orphans of British Artists; and during the past year, 40 Widows and 9 Orphans have received Annuities amounting to 102,100*l.* The Institution is entirely supported by the Voluntary Donations and Subscriptions of Artists and Patrons of the Fine Arts.
Gentlemen's Tickets, 2*l.*; Ladies', 1*l.* 6*d.* may be obtained of the Secretaries, at the Bar of the Freemasons' Tavern; and of the Secretary, L. Young, Esq., 4, Trafalgar-square, W.C.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND,

4, ST. MARTIN'S-PLACE, Trafalgar-square.
MONDAY, June 4th. Papers to be read:—
1. On the Artificial Enlargement of the Earlobe in the East, by J. Park Harrison, Esq., M.A.
2. On the Western Drifting of Nomades, the Fins, by H. H. Howorth, Esq., M.A.
3. On Tumuli at Sapolla, Russia, by Baron de Bouscheksky, J. FRED. COLLINGWOOD, Secretary.

PALL MALL CLUB (Non-Political) is transferred to New Premises, 7 and 8, WATERLOO-PLACE, PALL MALL. Subscription, Five Guinea for Town and Three Guinea for Country Members. The List of Ten Guinea Entrance Fee closed on the 15th of April with 630 Candidates. The present List of Fifteen Guinea Entrance Fee will close on the 30th of June; after which date the Entrance Fee will be Twenty-five Guinea.

Committee.
Very Rev. Dean of Armagh. Edward Johnstone, Esq.
Major Brassey. Henry Kimber, Esq.
Frederick Bray, Esq. The Hon. A. Leslie Melville.
W. Lloyd Birbeck, Esq. Rev. Lord F. Godolphin Osborne.
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Charles Hunter, Esq. Rev. W. Westworth Vernon.
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Adrian Hope, Esq. Sir Charles L. Young, Bart.
HERBERT FRY, Secretary.

UNIVERSITY OF LONDON.—NOTICE IS HEREBY GIVEN, that the next Half-yearly EXAMINATION for MATRICULATION in this University will commence on MONDAY, the 24th of JUNE, 1872. In addition to the Metropolitan Examination, Provincial Examinations will be held at Owens College, Manchester; Queens College, Liverpool; Stonyhurst College; St. Cuthbert's College, Ushaw; Queen's College, Birmingham; St. Mary's College, Donnybrook; and St. Patrick's College, Carlow.
Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington Gardens, London, W.) at least fourteen days before the commencement of the Examination.
Candidates who pass the Matriculation Examination are entitled to proceed to the Degrees conferred by the University in Arts, Laws, Science, and Medicine. This Examination is accepted (1) by the Council of Military Education in lieu of the Entrance Examination otherwise imposed on Candidates for admission to the Royal Military College at Sandhurst; and (2) by the Council of Surgeons in lieu of the Preliminary Examination otherwise imposed on Candidates for its Fellowship. It is also among these Examinations of which some one must be passed (1) by every Medical Student on commencing his professional studies; and (2) by every person entering upon Articles of Clerkship to an Attorney—any such person, Matriculation in the First Division being entitled to exemption from one year's service.
May 25, 1872. WILLIAM B. CARPENTER, M.D., Registrar.

ROYAL COLLEGES of PHYSICIANS and SURGEONS of EDINBURGH.

NOTICE IS HEREBY GIVEN, that the PRELIMINARY EXAMINATIONS in GENERAL EDUCATION by the ROYAL COLLEGES of PHYSICIANS and SURGEONS of EDINBURGH for the Session 1872-3, will be held at the following periods, viz.:—Wednesday, October 30th, 1872; Tuesday, April 29th, and Wednesday, July 30th, 1873; and on each of these occasions the Examinations will be continued on the following day.
Intending Students of Medicine are reminded that they must pass the above Examination, or one of those admitted by the General Medical Council as equivalent to it, before they can be Registered as Medical Students.
Information as to the subjects of Examination, &c. may be had by application to the Officer of either College.
D. R. HALDANE,
Secretary Royal College of Physicians.
JAMES SIMON,
Secretary Royal College of Surgeons.

OPEN SCHOLARSHIPS AND EXHIBITION IN ST. MARY'S HOSPITAL MEDICAL SCHOOL.

A SCHOLARSHIP of 40*l.* per annum, payable for three years, and an EXHIBITION of 2*l.* for one year, awarded annually, by open competition, in Natural Science.
The Examination for 1872 will be held in SEPTEMBER NEXT.—For further particulars apply to the Dean or to the Registrar, at the Hospital.
W. B. CHADLE, M.D.,
Dean of the School.

CRYSTAL PALACE.—THIS DAY and NEXT WEEK.

SATURDAY (June 1).—Fourth Summer Concert.
MONDAY—Orchestral Band, Great Organ.
TUESDAY—Opera, 'The Love Spell,' at 3.
(Dog Show (First Day).)
WEDNESDAY—Garden Fête, Dog Show (Second Day).
THURSDAY—Opera, 'Robin Hood,' at 3.
(Dog Show (Third Day).)
FRIDAY—(Last Day of Dog Show).
SATURDAY—Fifth Grand Summer Concert.
Mr. William Paul's Exhibition of Growing Roses daily.
Admission: Monday, Friday, 1*l.*; Saturday, 2*l.*; Sunday, or by Ticket purchased beforehand, Half-a-Crown; or by Guinea Season Ticket.

DUBLIN EXHIBITION (1872) of ARTS,

Industries, and Manufactures, and Loan Museum of Art Treasures, under the immediate Patronage of Her Majesty the Queen, will be OPENED WEDNESDAY NEXT, 5th June, 1872, by H.R.H. the DUKE of EDINBURGH, K.G.
Tourist Tickets by all Railways.

ROYAL ALBERT HALL.—By express Sanction

of H.R.H. the Commander-in-Chief and the Lords of the Admiralty, a GRAND MILITARY CONCERT, in aid of the FUNDS of the ROYAL CAMBRIDGE ASYLUM for SOLDIERS' WIDOWS, will be given on TUESDAY, 18th June.

MUSICAL UNION.—JAELE.—This eminent

PIANIST is expressly engaged for the next MATINEE, on his return from Moscow, TUESDAY, JUNE 11.

HIGH-CLASS PICTURES of the British and

Foreign Schools, and a Collection of choice WATER-COLOUR DRAWINGS, selected with the greatest care from the Estates of the different Artists, always ON VIEW at T. McLEAN'S New Gallery, 7, Haymarket (next door to the Theatre).

MISS GLYN'S SHAKESPEAREAN READINGS.

MISS GLYN (Mrs. E. S. Dallas) will continue her SHAKESPEAREAN READINGS, at the HANOVER-SQUARE ROOMS, on the following dates:—
FRIDAY, 7th June, from THE MERCHANT OF VENICE.
TUESDAY, 18th June, from ROMEO and JULIET.
FRIDAY, 18th June, from MEASURE for MEASURE.

Tickets, 7*d.*, 5*d.*, 2*d.*, and 1*d.* each, at Mitchell's Royal Library; at Messrs. Chappell & Co's; at the Rooms; of Miss Glyn, at Mr. Carter's, 6, Hanover-square; and at the usual Agents.

MISS GLYN'S SHAKESPEAREAN READINGS.

MISS GLYN (Mrs. Dallas) is arranging a PROVINCIAL TOUR, commencing at TUNBRIDGE WELLS, on the 11th June.—Letters to be addressed to Mrs. Dallas-Glyn, 6, Hanover-square, W.

READING ALOUD, PUBLIC SPEAKING,

&c.—MISS EMILY FAITHFUL continues her CLASS LESSONS every MONDAY and THURSDAY, at 3 o'clock. Private Lessons daily. Miss Faithful has been most successful in curing indistinct articulation, hesitancy, hiccup, and in strengthening Pupils suffering from weak chests (vide *Lancet*). Ten Lessons in Class, 1*l.*; Course of Six Private Lessons, 3*l.* 6*s.*—Apply to SECRETARY, 50, Norfolk-square, Hyde Park, W.

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Principal—Dr. L. SCHMITZ, F.R.S.E.,
Late Rector of the High School, Edinburgh.
Vice-Principal—M. S. FORSTER, B.C.L. M.A. Oxford.
The SUMMER TERM COMMENCED on WEDNESDAY, the 1st May, 1872.
Applications for admission should be addressed to the PRINCIPAL, or to the SECRETARY, at the College, Spring-grove, near Isleworth, Middlesex.

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* The Volume for 1871 is now ready, price 3s. 6d. bound in cloth.
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Book VII. The Royal Oak.

- Chap. I. Showing how the Hunting-Lodge was built by the Lord of Chillingham, and how it acquired its name.—II. How Trusty Dick came to think of the Oak.—III. How the King and Careless took refuge in the Oak.—IV. How Careless captured an Owl in the Oak.—V. How they breakfasted in the Oak.—VI. How Colonel James halted beneath the Oak.—VII. How they played at Dice in the Oak.—VIII. How the King slept in the secret closet; and how Careless slept in the Priest's Hole in the Garret.—IX. How the King proved himself a good Cook.—X. What brought Father Huddleston to Boscobel.
Illustrations.—1. Charles and Careless concealed in the Oak.—2. Room

Engraved by J. H. Rimbaux.

- III. THEATRICAL SURVEY.
II. THE GARDEN and SPRING. By the Author of the 'Two Officers.'
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4. A CONTENT: WINTER and SUMMER.
5. FEMALE SUFFRAGE. By J. H. Hiley.
6. MUMMY, by Mrs. Kennebec Cook.
7. PHENOMENA of STRIKES.
8. BUSBODIES.
9. ANCIENT IRELAND.
10. THE DREAM of a RAMBLER. Part III.
11. REVIEWS.—BARON HENRIER'S SIXTIES V.
12. COLLECTIONS of PEGIN.
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June.

London: BELL & DALDY, York-street, Covent-garden.

SATURDAY, JUNE 1, 1872.

LITERATURE

Middlemarch. By George Eliot. Book IV.—*Three Love Problems.* (Blackwood & Sons.)

WERE George Eliot to fall behind herself, she would not be George Eliot; and, however 'Middlemarch' may appear, it is clear that it has not been written, although published, serially. 'Three Love Problems,' the fourth "Book," turns upon Dorothea and her husband and Will Ladislav, upon Lydgate and Rosamond, and upon Fred and Mary. The story we will leave to the reader. Suffice it to say, that the indecisive Brooke takes a new and startling development, evidently intending to contest Middlemarch upon Reform principles, and that *ad hoc* he buys a local paper, and installs Will Ladislav as its editor. The manner in which the poor gentleman goes on to make himself otherwise ridiculous is cleverly sketched, its ground colour being his extraordinary delusion that he is "a general favourite"—a notion we are all apt to entertain "when we think of our own amiability more than of what other people are likely to want of us."

But the scene of the book is the reading of the Featherstone will. By his second will, the one which Mary Garth did not burn, Peter Featherstone brings into full play his habit of displaying his superior wisdom by distrusting and disappointing mankind. Brothers Solomon and Jonah, sisters Martha and Jane, the Vincys, the Garths, Mr. Borthrop Trumbull, and the whole Featherstone clan, assemble in the old man's parlour after the funeral, "most of them having their minds bent on a limited store which each would have liked to get the most of." Solomon finds time to reflect that Jonah is underserving, and Jonah to abuse Solomon as greedy. A certain cousin is present, an elderly man, "entirely saturnine, leaning his hands and chin on a stick, and conscious of claims based on no narrow performance, but on merit generally." And, indeed, the Featherstone amiabilities come out very stereoscopically; nor less so when it is found that old Peter has left, with the exception of a few trifling legacies to certain "low" persons, the whole of his lands in Lowick, with the stock and household, to one Joshua Rigg, who is sole executor, and who is to take thenceforth the name of Featherstone:—

"The residue of the property was to be devoted to the erection and endowment of almshouses for old men, to be called Featherstone's Alms-Houses, and to be built on a piece of land near Middlemarch, already bought for the purpose by the testator, he wishing—so the document declared—to please God Almighty."

The will provokes strong comments, Mr. Rigg being present himself, and apparently experiencing no surprise. Jonah denounces his brother as "a fine hypocrite," and declares "that he shall put a white hat and drab coat on to-morrow." Mrs. Cranch remarks that "it's the first time she ever heard her brother Peter was so wishful to please God Almighty; but if she is to be struck helpless she must say it's hard—she can think no other"; while Solomon observes that "it'll do him no good where he's gone,—that's his" (Solomon's) "belief. Peter was a bad liver, and almshouses won't cover it when he's had the impudence to show

it at the last." As for himself, "he likes Featherstones that were brewed such, and not turned Featherstones with sticking the name on 'em."

Coarse as is Solomon's humour it is justified by facts. That Mr. Joshua Rigg will henceforth play a prominent part in Middlemarch is evident. Meantime, he is the kind of man who "Socially speaking, would have been generally pronounced a superfluity. But those who like Peter Featherstone never had a copy of themselves demanded, are the very last to wait for such a request either in prose or verse. The copy in this case bore more of outside resemblance to the mother, in whose sex frog-features, accompanied with fresh-coloured cheeks and a well-rounded figure, are compatible with much charm for a certain order of admirers. The result is sometimes a frog-faced male, desirable, surely, to no order of intelligent beings. Especially when he is suddenly brought into evidence to frustrate other people's expectations—the very lowest aspect in which a social superfluity can present himself."

—Nor do the aggrieved relatives derive consolation from the fact that Mr. Rigg-Featherstone has a clear right to the name he bears, and that his low characteristics are all of the sober water-drinking kind:—

"From the earliest to the latest hour of the day he was always as sleek, neat, and cool as the frog he resembled, and old Peter had secretly chuckled over an offshoot almost more calculating, and far more imperturbable, than himself."

—Evidently Joshua will not disappoint his sire's hopes.

There are the usual fine subtle touches of humour scattered up and down the volume. Sir John Chettam expresses a wish that people would "behave like gentlemen," "feeling that this is a simple and comprehensive programme for social well being." Mr. Dagley, tenant-farmer of Brooke, the inconclusive, is full of "farming conservatism, which consists in holding that whatever is is bad, and every change is likely to be worse." Mrs. Dagley, his unhappy better-half, is

"A thin, worn woman, from whose life pleasure had so entirely vanished that she had not even any Sunday clothes which could give her satisfaction in preparing for church."

And lastly (though we could pick a hundred other such instances), Mrs. Bulstrode (*née* Vincy), when she discovers in her husband's piety a certain chilliness in its general effect, "attributes her dissatisfaction to her own want of spirituality, believing that her husband is one of those men whose memoirs should be written when they die."

In antithesis to all this may be placed a short scene, in which the full beauty of Dorothea unfolds itself like a water-lily opening to the sun. It is Dorothea who speaks:—

"I have a belief of my own, and it comforts me."—"What is that?" said Will, rather jealous of the belief.—"That by desiring what is perfectly good, even when we don't quite know what it is and cannot do what we would, we are part of the divine power against evil—widening the skirts of light and making the struggle with darkness narrower."—"That is a beautiful mysticism—it is a—"

"Please not to call it by any name," said Dorothea, putting out her hands entreatingly. "You will say it is Persian, or something else geographical. It is my life. I have found it out, and cannot part with it. I have always been finding out my religion since I was a little girl. I used to pray so much—now I hardly ever pray. I try not to have desires merely for myself, because they may not be good for others, and I have too much already. I only told you, that

you might know quite well how my days go at Lowick."—"God bless you for telling me!" said Will, ardently, and rather wondering at himself. They were looking at each other like two fond children who were talking confidentially of birds."

'Middlemarch,' then, is not "falling off." None the less it is quite clear at last—it was almost clear at first—that the mode of publication is injudicious. What suited the 'Pickwick Papers' well enough is here intolerable.

Orissa; or, the Vicissitudes of an Indian Province under Native and British Rule. Being the Second and Third Volumes of 'The Annals of Rural Bengal.' By W. W. Hunter. (Smith, Elder & Co.)

WE have here two interesting volumes on a province of India about which little is generally known. Stirling's account of Orissa was published in 1825; and since then little has been added to our knowledge. In 1855, the Court of Directors issued instructions for a Statistical Survey of India, and various measures were planned for its accomplishment; but all proved more or less abortive. As Mr. Hunter remarks, "The Company never realized the magnitude of what they were asking for. The account of India which has been so airily asked for means a vast series of statistical operations and local inquiries, spread over an area but slightly smaller than that of all Europe excepting Russia, and among a population which falls short of the Berlin estimate, in 1861, for all Europe, less Russia, by only 4½ millions." In 1869, the Governor-General directed Mr. Hunter to draw up a plan for utilizing the materials already collected, and to lay down rules for further compilations, which might ultimately be united into one comprehensive work. The present volumes are the first-fruits of the new enterprise.

The first volume gives us an account of the Chilka Lake, Jagannāth and its pilgrims, and a sketch of the history of Orissa under native rule (from 3101 B.C. to 1532 A.D.); the second gives us its history under the Mughuls, the Marhattas, and the English, a sketch of the calamities of Orissa by floods and famines, and a chapter on the village system and the growth of private rights in the soil. The last half of the second volume consists of Appendices, which form a statistical account of Orissa, province by province.

Orissa occupies to Northern India a somewhat similar position to that which Thessaly held with regard to the rest of Greece. In the classical times of Sanskrit literature it was almost outside the pale of Hindu civilization; its earliest inhabitants were hill-tribes and fishermen belonging to the non-Aryan stock; and the Mahābhārata and Vishnu Purāṇa describe in the darkest colours the cruelty and barbarism of its Savars, or forest races. Manu denounces its inhabitants, as having forsaken religious rites, and sunk to the lowest caste known to the Aryan community. Buddhist missionaries undoubtedly found their way there in very early times, and Buddhist temples and cells abound in various parts of the country. One of the copies of those celebrated inscriptions of King Asoka, which are found in various parts of India, is found on a rock near the banks of the Dayā river, and dates from about the middle of the third century B.C. Brahmanical colonies also penetrated into Orissa, introducing, apparently, the worship of

Siva; and eventually a Siva-worshipping dynasty was established at Bhavanagar, the temple-city, whose ruins are even now one of the most interesting sites in all India. The Chinese pilgrim who visited India, between 630 and 650 A.D. exactly confirms our inferences from the monuments when he says that "in Orissa there are a hundred Buddhistic monasteries, containing about ten thousand cenobites; there are also heretics (Brahmanists), who frequent the temples of the gods. The partisans of error are mingled in wild confusion with the followers of the truth. There remain, however, ten pillars of the Buddhist King Asoka, the sites of frequent miracles and prodigies." The kings of Orissa are supposed to have been Buddhists for six or seven centuries, till 474 A.D., and then Sivaite till 1132, when a new dynasty arose, under whom the present national faith of Vishnuism became predominant. With the rise of Vishnuism the reputation of Orissa seems gradually to have changed, and from being the outlying border-land of Hinduism it rose to its present glory as one vast region of pilgrimage—the sacred land of the Hindus; just as in later Roman times the neglected land of Thessaly avenged itself by its weird supernatural associations as the native home of magic and witchcraft.

"Orissa is divided into four great regions of pilgrimage. From the moment the pilgrim passes the Baitarani river, on the high road, forty miles north-east of Cattack, he treads on holy ground. Behind him lies the secular world, with its care for the things of this life; before him is the sacred land which he has been taught to regard as a place of preparation for Heaven. On the southern side of the river rises shrine after shrine to Siva, the All-destroyer. On its very bank he beholds the house of Yama, the king of the dead; and as he crosses over, the priest whispers into his ear the last text which is breathed over the dying Hindu at the moment the spirit takes its flight: 'in the dread gloom of Yama's halls is the tepid Baitarani river.' On leaving the stream he enters Jajpur, literally the city of sacrifice, the head-quarters of the region of pilgrimage, sacred to Párvatí, the wife of the All-destroyer. To the south-east is the region of pilgrimage sacred to the sun, now scarcely visited, with its matchless ruins looking down in desolate beauty across the Bay of Bengal. To the south-west is the region of pilgrimage dedicated to Siva, with its city of temples, which once clustered, according to native tradition, to the number of seven thousand, around the sacred lake. Beyond this, nearly due south, is the region of pilgrimage beloved of Vishnu, known to every hamlet throughout India, and to every civilized nation on earth, as the abode of Jagannáth, the Lord of the World."

But all this reverence is especially centred on the last, Purí, the city sacred to Vishnu. The temple of Jagannáth has no doubt some connexion with the earlier worship of Buddha, which it superseded; for though it is under Brahmanical sway, caste has no influence within its precincts, and "in the courts of Jagannáth and outside the Lion gate 100,000 pilgrims every year are joined in the sacrament of eating the holy food. The lowest may demand it from, or give it to the highest. Its sanctity overleaps all barriers, not only of caste, but of race and hostile faiths; and I have seen a Purí priest put to the test of receiving the food from a Christian's hand." But this curious relic of Buddhistic teaching, which has thus become embedded in an alien creed, has not been able to maintain itself in its purity under the constant opposite tendencies of

Brahmanism. The lowest castes are at the present day excluded.

"A man must be a very pronounced Non-Aryan to be excluded. Certain of the low-castes, such as the washermen and potters, may enter half-way, and, standing humbly in the court outside the great temple, catch a glimpse of the jewelled god within. But unquestionable Non-Aryans, like the neighbouring hill-tribes or forest races, and the landless servile castes of the lowlands, cannot go in at all. The same ban extends to those engaged in occupations either offensive in themselves or repugnant to Aryan ideas of purity; thus wine-sellers, sweepers, skimmers, corpse-bearers, hunters, fishers, and bird-killers."

It is well known that the old stories of Jagannáth atrocities were gross exaggerations, and that the self-immolation of pilgrims was a very rare event; but the frightful human sacrifices to the earth-god among the tributary Kandhs amply justify that weird reputation which has so long clung to Orissa, and which appears in the "demons" located there by the Chinese traveller of the seventh century as well as in "the men with horses' heads, who fed on human flesh," which are mentioned by English travellers in the sixteenth.

In the fifth chapter of his first volume, Mr. Hunter gives some new and interesting details about the Brahmanical castes, which well deserve the attention of scholars. Our historians and scholars have generally agreed that the lower castes represent the Non-Aryan population of India, but they have been too ready to accept the Brahmins as an ethnical entity. The unscrupulous audacity of the Sanskrit text-books as to the purity of the Brahmins has almost cowed our criticism, and led us to accept too readily the unproved statements of legend and poetry as if they were historical facts. But Mr. Hunter shows that almost every province in India contains two classes of Brahmins, who never intermarry, nor eat together, nor have anything in common. Everywhere they form two distinct classes, and he traces their existence on the southern slopes of the Himalayas, in the Doab between the Jumna and the Ganges, in Benares, Behar, and Bengal, in Orissa, and Southern India, down to Mysor and Madura. In Orissa we have, beside the orthodox Brahmins proper, a degraded class, called potato-growing or worldly Brahmins. "Nothing can be further from our ordinary conception of a Brahman than these half-naked peasants, struggling along under their baskets of yams, and with a filthy little Brahmanical thread over their shoulder." Legend describes these as the old Aryan settlers who had lapsed into Buddhism; but the truth is the new Brahman colonists of 500 A.D. were not strong enough to ignore the primitive aristocracy whom they found already established in the country, and they therefore admitted them to a nominal equality, but carefully reserved the real superiority to themselves.

The two last chapters especially deal with the Orissa of the present day. In the former, we have an account of those terrible river-floods which so frequently desolate the lowlands, and to remedy which, by embankments and canals, is one of the great problems of our Indian Administration. The latter gives a clear sketch of the village system of Orissa, and the gradual change in the land tenure, which English government has introduced. Orissa has no cities,—the so-called capitals of

its three districts hardly increase their population from decade to decade; but, during the half century of our rule, since 1822, the village population, in spite of the frequent famines, has doubled. These villages generally conform to that well-known Hindu type, which seems to have remained unchanged since the days of Manu, with its guild of resident husbandmen, who form the association of village landholders under their own head,—its migratory or non-resident cultivators who belong to another community, and are outside the corporate body,—and the complement of handicraftsmen and landless low-castes, who are the helots or serfs. But over these isolated village atoms we found, on our conquest in 1803, two different imperial systems; the Mohammedan plan of a quasi-proprietary body between the state and the village heads, which prevailed in Khurdhá,—and the Marhattá plan of a staff of revenue officials appointed by the State, and dealing direct with the village heads, which prevailed in the three Deltaic districts. In the former we have given to the landholder an hereditary right, subject only to a land tax fixed for a term of years; but the village guild has been sacrificed, although the rights of the individual cultivators have been partly protected by leases granted by Government. The other system is much less changed; the village heads levy the tax from their villagers, and are responsible for it to Government; but most of the cultivators hold their lands by leases. We fear that Mr. Hunter has sometimes painted in too bright colours, the advantages of British rule, or has omitted some of the items on the other side of the account; but his general sketch of the administration of the province, is most interesting, and the statistical accounts of each district given in the appendix contain a mass of valuable facts, which we might search for in vain elsewhere.

The Masque of the Gods. By Bayard Taylor. (Boston, U.S., Osgood & Co.; London, Trübner & Co.)

MR. BAYARD TAYLOR is a diligent student of German literature. More than this, he has saturated himself with Goethe, much as the author of 'Atalanta in Calydon' has saturated himself with the Greek dramatists. Still more, he has translated the second part of 'Faust,' and adheres to his own opinion, that it is far finer than the first. It is not, then, difficult to conjecture what sort of a poem 'The Masque of the Gods' will be. Its interlocutors are, A Voice from Space, Elohim, Immanuel, Jove, Apollo, Brahma, Ormuzd, Ahriman, Odin, Baal, Perun, Manito, and Man, while the part of Chorus is taken by Spirits, by the Sea, the Mountains, the Rivers, the Trees, the Serpents, the Wolves, the Caverns, and the Rocks. The scene is laid in the high table-land of Pamere; thence it changes to the shores of the Levant; and thence finally to "a vast landscape." The whole Masque is instinct with the spirit of dramatic art, and there is abundance of ground for believing that Mr. Taylor intends it to form, or, rather, to fall into the form, of a trilogy, in each successive member of which the idea of the whole is more and more developed. So short, however, is the piece, that it would, perhaps, have been better had the unities been preserved,—or rather, as there is no "action" proper in such drama, had there been no change of scene.

The piece opens with a lament, in which the Rocks, the Caverns, the Serpents, and the Wolves mourn over the decay and death of the old and bloody faiths. The song of the Rocks pitches the key-note of the whole poem, and is well worth reproduction in itself:—

We scarcely change, though wind and rain and thunder
Blow, beat, and fall, for many a thousand years;
And yet we miss the dread, the ignorant wonder,
The dark, stern being, born of human fears.
The stains of blood, upon our bases sprinkled,
Are washed away; the fires no longer flame;
The stars behold our foreheads still unwrinkled;
We were, and are, but Man is not the same.

In the silence that follows these plaints, Odin and Perun, Baal and Manito, mourn the "cruel immortality" in which they wither, and ask whether, indeed, there be a God beyond themselves. There is much in the dialogue that is full of real power. The merit is equal, but the words of Perun best bear quotation. To Odin, questioning who he is, he replies:—

Older than thou, and mightier, I but gave
My footstool, not my throne, when came thy reign.
I held my sceptre still; and on black stones,
The natural altars tumbled from the cliffs,
Frost-carved and thunder-polished, took the blood
Of secret worship, heard the fierce appeals
That half implored my favour, half defied.
I ruled by right of eldest cruelty:
The savage strength of man renewed my life,
And still renews, though all my frame is lean
And racked with hunger,—but I am not dead.

Finally, the Voice from Space declares itself in the old words, "I am that I am." The Gods of the old cruel nature-worship are silent, and "Man" breaks out into a triumphant choric ode—a strain of triumph heralding in the second piece. Here the opening songs are those of the Trees, the Rivers, the Mountains, and the Sea. The tone is that of Milton's wonderful hymn, but the meaning is wider, and—may we add?—deeper. The Mountains sing thus:—

Howe'er the wheels of Time go round,
We cannot wholly be discredited.
We bind, in form, and hue, and height,
The Finite to the Infinite,
And, lifted on our shoulders bare,
The races breathe an ampler air.

The Sea thus:—

If Man gives being, he gave naught to me,
And of mine empire naught has overthrown:
I am, I was, and I shall ever be
Apart in power, inviolate, unknown.

Before my myriad voices he is dumb,
Yet probes their meaning in eternal pain:
I call him, and he cannot fail to come,
I cast him forth, and he returns again.

Elohim, Jove, Ormuzd, Ahriman, Apollo,
and Immanuel form the scene. Immanuel is last of the speakers. An ode from Man concludes as before, and shows the inner meaning of the scene:—

One's voice is sweeter than the dew of Hermon
To flowers that wither: who is there beside them?
And is there need of any one above him
Who brings his gifts of good and love and mercy?

We think to drain the brook, yet still it floweth.

The third scene is opened by the "Chorus of Spirits." The metre of their song is known to all readers of 'Poems and Ballads,' and one verse in it might have been Mr. Swinburne's own:—

The years are as breath, and as sands the ages;
'Mid a myriad suns the world is a darkness;
The Deities die when their work is done.
But the mantle of One is wide to enfold us,
The heart of One is a Father's to love us,
The spirit of One shall lift us and hold!

Again all the Gods speak; again the Voice from Space answers; again Man concludes:—
We dare not name Thee, scarce dare pray to Thee.

* * * * *
Hide us not: be patient: we
Are children still, we were mistaken oft,
Yet we believe that in some ripper time
Thy perfect Truth shall come.

A VOICE FROM SPACE. Wait! Ye shall know.

We have given more than enough to show both the mechanism and the ideas of Mr. Taylor's Masque. A fair judgment of its merits is more difficult. To the comparison with 'Faust' which it provokes it is far unequal. It is very thoughtful, but it contains no great new truth, no lines or sentences which will live for centuries. Nor, on the other hand, has it about it any of the fire and vigour of that wild school-boy dream, 'Queen Mab.' But it is so thoughtfully, so carefully written, with so much in it of what all men believe, better said than most men can say it (Mr. Tennyson's secret), and, above all, the sense of rhythm and of music in it is so strong, that we confess freely to having read it three or four times, each time with increased pleasure.

Mr. Bayard Taylor is no Titan, like Goethe, nor is he a poet by birth, as was Shelley; but in many points he very closely resembles an English writer who might well be better known—Sir Henry Taylor. 'The Masque of the Gods' is not exactly inspired,—it is no cup of new wine from fresh-pressed grapes; but it is a poem to read more than once, and a poem for which, in these days of Mr. Tupper and others, we ought to be grateful. Not its least claim to regard is that, being a poetic expansion of Unitarianism, in which Jesus Christ and Apollo appear as co-equals, it has (apart from its "general tendencies") not a syllable which need offend the sincerest Christian; while its spirit is one which good men of any creed will welcome and approve. Were we, indeed, asked to name Mr. Bayard Taylor's chief charm, we should say that it is the quiet, evenly-sustained dignity of his verse. He is never unequal, never exaggerated, never weak.

My Wife and I in Queensland; with some Account of Polynesian Labour. By Charles H. Eden. (Longmans & Co.)

New Homes for the Old Country. By George S. Baden-Powell. (Bentley & Son.)

THESE two volumes are the most recent instalments of a literature copious in proportion to the vastness of the regions therein brought under our notice; and both of them deserve, as they will doubtless receive, a favourable reception at the hands of all who take an interest in matters colonial.

Mr. Eden, a man possessed of a good education, emigrated in the year 1868; and the narrative of his life in Queensland is a faithful picture of the sort of life that such a man, not exercising any profession, and not endowed with a large capital wherewith to establish himself in business or pastoral pursuits, may, for the most part, expect to have to lead. More fortunate, indeed, than many, he was enabled after the first few months, to place himself with friends of older colonial standing than himself; and there, amongst people of refinement and character, to acquire his "colonial experience." But there is quite enough in his book to show how little suited Queens-

land (and the same is to be said of the rest of the Australian colonies) is for men of culture, unless at the same time blessed with robust health, great physical power, and high animal spirits. For the mere man of education there really seems to be little or no opening left. Fortunately, hundreds of our best bred and most highly educated men do also possess the physical advantages above referred to; and from these will be drawn a class of colonists by no means the least successful, whether their own advantage or that of their adopted country be considered, their educational advantages being in the long run far from wasted even in the remote "bush." Capital, however, seems to be absolutely indispensable, to start such men on their own account, when their "experience" has been acquired. As a rule, on even the best stations the proprietor (and in some cases, where the proprietor happens to be non-resident, his representative) is the only "gentleman"; and the permanent occupation of a subordinate position would be deemed impossible by men of the class alluded to, would perhaps involve, almost inevitably, social degradation and even degeneracy of character. Capital, therefore, is absolutely needed to enable such men to acquire an independent position before it is too late. In the mean time, however, no sort of work, from shepherding to bookkeeping, either does, or is thought to degrade a man who takes to all these occupations in turn, either for the purpose of acquiring the knowledge of how these things are done—a knowledge which is absolutely requisite to enable him to become, in time, a successful master—or for the laudable purpose of doing anything rather than be idle on his first arrival. As Mr. Eden puts it, in Australia, "No one loses caste by performing bodily labour; indeed, it is just the reverse, and the more a man can do for himself the better he will get on." That is true enough; but it is not good for a gentleman to be permanently bolted down to manual labour, or even to the keeping of station accounts and the selling of tea, sugar, and tobacco, not to say rum, from the station store.

It is time, however, to turn to the book itself. Its chief fascination lies in its giving a full and vivid account of the life of an English lady in the "bush"; a thing which has not, so far as we know, been done before, at all events so explicitly. And perhaps that which will, at the present time, be next in interest to this is the brief but intelligent account of Polynesian immigration and labour. As to the latter subject, very accurately and justly does Mr. Eden call attention to the fact that, Queensland being just the colony, and the only colony, that has bestirred itself to prevent abuse and cruelty in connexion with the importation of labourers from the Islands of Oceania, has been on that very account the most blamed for the evil that has taken place in spite of all her care. It needs but a glance at the correspondence from Sydney and Melbourne to see that these colonies, jealous of the advantages supposed to be gained by Queensland by this new immigration, are striving to bring it and her into disrepute. Mr. Eden's book will serve a good end, if it leads people, as we trust it will do, to judge for themselves, rather than blindly follow the guidance of interested newspaper correspondents.

Mr. Eden, at the time he emigrated, was a

bachelor; but his bachelorhood was of short duration. Not many weeks had elapsed since his arrival at Brisbane (an arrival rendered the more memorable to the parties concerned by an accident that had well nigh plunged into the depths of sorrow both himself and those of his fellow passengers to whom he had become most closely attached), when he took the step which has given to his book a heroine. The lady was one of his fellow passengers. It is not for us to presume to commend the way in which that lady discharged the duties of her position, whether as wife or colonist; but we are bound to say that her example cannot fail to be of the utmost value to any lady who may henceforward propose to share with her husband the hardships of a life in the "bush." The addition to the narrative of the adventures of Mrs. Eden and of her infant lends to it one of its greatest charms.

The minutest details of colonial life are given by Mr. Eden very faithfully and graphically. To one who knows the colony, it is not difficult to identify most of the leading characters referred to in the book before us, under the thin disguise of initials or altered names. If, however, we allude to this, it is simply for the purpose of deducing thence a highly favourable conclusion as to the general veracity of our author. This is palpable. Mere stories, not resulting from his own experience, he gives with diffidence; as, for instance, that of the lost clergyman, on page 102. The concomitant circumstances of that curious story are not given quite accurately; but it is an undoubted fact that the Rev. Mr. B. and his amiable wife, lost in the "bush" for some three days and nights, sustained themselves during the whole of that period upon water and Thorley's food for cattle!

Whilst the value of the book lies chiefly in the record given of the daily life of dwellers (for the most part) in the remote "bush," and in the account of the various occupations incident to station keeping, strange adventures and hairbreadth escapes are by no means wanting: adventures with the blacks; with snakes, scorpions, and centipedes, and, in one thrilling instance, with an alligator. These things are all well told; and render the book as interesting to the ordinary reader as it will prove useful to the intending colonist. There is an interesting chapter on sugar planting; introducing those chapters upon Polynesian labour and immigration which, to some, will offer more attraction than almost all the rest put together. The whole question is very candidly stated; and an account of the life led, and the work done, by the South Sea Islanders on Mr. Eden's own plantation, proves beyond all possibility of refutation that such Polynesian immigration may be, and sometimes is, conducted, not only with no shadow of wrongdoing or oppression, but to the manifest satisfaction and advantage of the persons most intimately concerned, the labourers themselves.

With these chapters the book is brought to a conclusion; Mr. Eden having been forced, by the failure of his health, to relinquish his plantation and to return to England. He admits a generally fruitless result of his labours as a colonist; a result due, possibly (though he does not say so), to that want of sufficient capital to which we have already alluded, and, partly, it would seem, to losses incurred

through the dishonesty or mismanagement of correspondents. A flagrant instance of the latter is mentioned on page 291; and the robberies described on pages 216 and 230 are heartless and atrocious. They are rightly put on record by Mr. Eden as a warning to "new chums" of what they may expect of some, at any rate, of those amongst whom they are about to cast their lot.

The second of the books standing at the head of this article is different, both in its intention and in its execution, from the work just described. It is a splendid descriptive volume; profusely illustrated, and got up with care and taste. In the first division of the work, an account, geographical and social, is given of Sydney and Melbourne; as well as of some other portions of Australia, of New Zealand, of Tasmania, and of some of the South Sea Islands. The travelling appliances of the various colonies fill the second division; into which fall naturally some mention of bush-rangers, itinerant parsons, doctors, and piano-forte tuners, the latter two offices, it seems, being sometimes united in one person. Life in the "bush," the mineral treasures of the land, its natural history, the natives, and, lastly, Anglo-Australian politics, are the several subjects of the remaining divisions of the book; and seem to be very clearly and exhaustively treated by one who has seen and judged for himself. The value of the book, as one of reference, is enhanced by the excellent table of contents, and by an admirable index. The illustrations are exceedingly good. The work is not so handy and convenient as Mr. Eden's compact little volume,—that is to say, it cannot be carried in the pocket of the colonist, as he travels on foot up the country,—but for the library table of the same colonist, if he boasts one, and still more for the drawing-room of his friends who "live at home at ease"—his "mother, grandmother, aunts, and friends, in England," as Mr. Baden-Powell very properly puts it—it is admirable. It contains, as the author says, "some results of personal observation and experience, gained under very exceptional advantages"; and is, in our judgment, a complete and valuable encyclopædia of Australian knowledge.

NOVELS OF THE WEEK.

Loyal: a Novel. 3 vols. (Tinsley Brothers.)

Ruth Orton. (Newby.)

Michael Tresidder. 2 vols. (Bentley & Son.)

A Golden Sorrow. By Mrs. Cashel Hoey. 3 vols. (Hurst & Blackett.)

Firm in the Struggle: a Novel. By Emma Pickering. 3 vols. (Newby.)

Hence these Tears. 3 vols. (Bentley & Son.)

We confess that we have been somewhat puzzled by 'Loyal.' At one time we had a suspicion that it was from the pen of the author of 'Guy Livingstone' and 'Barren Honour,' a suspicion somewhat confirmed by the fact that the hero's name is 'Guy Lawrence.' Reading on, however we found that it was deficient in the vulgarity, false code of morals, and vigour which distinguish Major Lawrence's productions. Again, some passages were suggestive of Ouida, but the idea was soon negated, for the anonymous writer avoids writing on subjects about which he is profoundly ignorant, and, moreover, is not remarkable for the cold, hard

glitter which overlays the works of Major Lawrence's chief disciple. Other passages induced us to think that Major Whyte Melville had been the author, but the absence of evidence of that knowledge of the best fast society to be met with in books by the pen of the writer of 'Digby Grand' convinced us that we were in error. After some consideration, we have arrived at the conclusion that 'Loyal' is not the production of any of the persons above mentioned, but is the result of an attentive study of their works. Boiled down together 'Digby Grand,' 'Guy Livingstone,' and 'Under Two Flags,' add a flavouring of good moral maxims, and you have 'Loyal.' The novel is, indeed, destitute of originality, and therefore of artistic merit, but not the less will it be acceptable to those who like sensations, but like them to be of a decent and not over-powerful nature. We have in 'Loyal' a steeple chase, cross-country gallop, "a wine" at Oxford, a fight with a poacher, arson, a black-leg, a Jew money-lender, a guardsman, a dandy, a lady of fashion, an actress and her suppers, and, to wind up, a fatal duel; but all these characters are toned down from their originals. In fact, we may describe 'Loyal' as a kind of moral adaptation of 'Under Two Flags' and 'Guy Livingstone,' slightly flavoured with 'Digby Grand.' It would almost seem as if the object of the author had been to show that though the downright sensational novel might be demoralizing, yet that the sensational novel and water might be made both amusing and profitable. We fear that if that has been his purpose he will not attain the full measure of success he anticipated. The hero is such a fool, and allows both his own happiness and that of others to be so utterly wrecked by a fatuous obstinacy which he mistakes for loyalty, that, despite his pious fulfilment of a vow made to his mother on her death-bed, his admirable horsemanship, and his great physical strength, it is impossible to accord him our sympathy in his misfortunes. Again one of the heroines is so perverse and wrong-headed that her sufferings seem to be well merited. There is a want of realism and probability about the book which prevents our being carried away by the story. The hero's brother, Bertie, for instance, having gone to the verge of seducing the pretty daughter of the poaching blacksmith of the neighbouring village, the girl, suddenly awakened to her danger, secretly quits her home and takes refuge with an aunt in London. Bertie, to whom his brother has sent Erlsmere, happens to have business in town at the same time. The blacksmith is led by this coincidence to believe that his daughter's ruin has been effected, and without trying to find the girl, straightway—though not apparently skilled in the burglar's arts—penetrates into the house during the night and sets it on fire. Very improbable, surely, is every incident of this episode. Again, a jockey, bribed by the great Jew money-lender, Leoni, pulls a horse. The tool is punished, but nothing can induce him to name his employer. Guy Lawrence never had anything to do with the jockey in question, yet the latter, when dying, sends, apparently without any object, for Guy and tells him that it was Leoni who had bribed him to pull the horse. Guy is thus enabled to force the Jew to take 10,000*l.* instead of 16,000*l.* odd as a composition for his demands against Bertie. Guy had, as we have said, made a promise to

his mother on her death-bed, and on the consequences of this promise, the whole of the story hinges. The promise related to his younger brother, and ran thus: "I will try to keep him from evil and danger. I will, if there be need, give my life for his." Nothing very appalling in this vow we should imagine, however strictly interpreted, yet in seeking in his own stupid way to fulfil it, Guy wrecks both his own happiness and that of the girl he loves, is horsewhipped and sucked dry by his weak, worthless brother, who insults him on every possible occasion and causes his house to be burnt down, and finally fights a duel, in which he is mortally wounded by a card-sharp. He loves Kitty Lorton, and has half told her that he does. She evidently returns his love. Yet because his brother, a lad of nineteen, is seized by a whim for marrying her, Guy quietly surrenders the girl. Nay more, he actually is the bearer of proposals from Bertie to her father. Kitty, naturally indignant at such treatment, rushes over to Erlsmere; she has known Guy from childhood, having been treated almost as a daughter by his dead mother, and half distracted asks Guy if what her father has told her is true, and then in all but the exact words confesses her love for him. Such a stock is he, so false are his principles, so absurd his notions of duty, that he not only casts away his own happiness, which of course he had a right to do, but sacrifices hers, which act was quite unjustifiable. A beggar-girl, the daughter of a disreputable ballet-girl, is rescued by him from ill-treatment in Italy. He causes her to be educated for a governess, but the girl, a clever, beautiful, self-willed animal, contrary to his desire, goes on the stage. Celia, for that is her name, becomes the fashion and drives all London wild with her charms, and among her adorers is Bertie, who begs her to marry him. Guy seeks to save his brother, and in order to prove to Bertie her worthlessness he takes advantage of the chief redeeming trait in her character, namely, gratitude to him who had rescued her from beggary, and makes love to her himself. Yet this was, we are told, a good young man, not ostentatiously but sincerely religious. The young man drives down to Richmond with her and a host of *roués* and actresses. Kitty, whose engagement with Bertie has long since been broken off, and whom Guy is again wooing, sees him pass and not unnaturally refuses to listen to his suit. The end is, that smarting under the pain of repulsed affection, soothed by Celia, touched by her devoted love for him, and anxious to make at least one person happy, Guy marries his *protégée*. There is seldom any attempt at humour in the novel before us, and the little there is not of a quality to make us wish for more. The Hon. Augustus Vandeleur is engaged to the heiress of a very rich alderman, but the marriage is broken off because the lady, during a discussion at the table of Vandeleur's aunt concerning the merits of a *vol-au-vent* declares that the latter is very nice, but "not half so good as tripe and onions." If the author has drawn this young lady from the life he has certainly been unfortunate in his city acquaintances. 'Loyal' is a shade more respectable, but, unfortunately, duller than its prototypes, and being duller is likely to do less harm.

If truisms are neglected truths, it is perhaps

hypercritical to object to them in a work of a polemic character; but we may be allowed to regret, in a book so instinct with good intentions as 'Ruth Orton,' that its literary execution is not equal to its honest purpose. It is, in fact, one of those attempts to combine amusement with instruction which generally result in the author's spoiling two good things. There is so complete an absence of incident, and the characters described are of so colourless a neutral tint, that 'Ruth Orton' is only a work of fiction in the sense of not being true. Although some faint halo of local colouring is attempted by transporting the heroine, for no visible reason, to the coast of France,—an illusion which is probably thought to be heightened by a copious use of indifferent French,—this little artifice is not of sufficient importance to enable the writer to gild the theological pill, or rather globule (for it is homœopathic in its proportions), which he seeks to administer. The recipient in the tale is one Leonard De Lorme, a youth of sceptical opinions, which seem in his case, as no doubt in many others, to be only the result of an intellectual fashion, combined with profound ignorance of the most obvious arguments on the other side. The fair instrument of his conversion, who is really furnished with a large equipment of commonplace weapons of controversy, having succeeded in attaching to her faith such enthusiasm as Mr. De Lorme is capable of feeling, consummates her triumph by wedding the proselyte. In a matrimonial point of view he is certainly not worth the candle, but it would be well for the world if the innumerable De Lormes that buzz in it were as ably taken in and done for.

'Michael Tresidder' is a blameless story which it is difficult to praise. There are not wanting some indications of local knowledge. Slate-quarrying on the Cornish coast is described with some minuteness, as is also the process of saving life at sea with a rocket. There are some incidents which interest but do not thrill us—two shipwrecks, a death-bed, a bigamy, a "claim" in the Tichborne fashion. The plot is not altogether without merit as far as conception goes, but its whole interest appears to evaporate in the handling. There is a needless lapse of time, thirty or forty years, between the commencement and continuation of the story, and the only person whose character is something more remarkable than that of a debauched ruffian, or an amiable nonentity in high life vanishes from the scene without fulfilling the hopes we form of her. Ruth Turnwell, the devoted daughter of Nicholas Turnwell, or Tressider, the real heir to the Portman estates, who spends his life in voluntary exile from his patrimony on account of a quarrel with his dictatorial father, has many interesting qualities, which, had they been more than indicated, would have given the tale that backbone of character which it so sadly lacks. As it is, we just learn that she forms an attachment to Michael, whose acquaintance she makes by her father's sick-bed, and alarmed at her own feelings towards one to whom she stands in so complicated a relation (he being in fact her cousin, whom her profligate brother is endeavouring to oust from his property), withdraws at once into a life of charitable retirement. The way in which Ruth is treated suggests, as do numerous other episodes in the tale, that our author's fancy is exhausted by the conception of a character, and that when he has produced

one, he is unable to endow it with speech or action. Yet there are many negative merits in this little book (which we can hardly be wrong in regarding as a first experiment), and these may with practice develop into positive desert. The style, with one or two exceptions (the repetition of "it" after "which," on one occasion, we will hope is a printer's error), is grammatical and easy; there is nothing coarse or unpleasant in the story, and the author possesses some true feeling for the beauties of nature. Every prospect pleases, and man is not absolutely vile.

'A Golden Sorrow' is not inferior to Mrs. Cashel Hoey's previous works. Having said this we find further criticism difficult. This arises from the fact that the book has no particular merits or demerits. It is carefully written, and moderately interesting, but there is an absence of any great qualities, and a lamentable want of originality. We should have thought that so careful a writer would have been able, by devoting time to it, to have hit upon some tale which, if not more interesting than the present one, would, at any rate, have contained some incidents not quite so hackneyed. We are not about to describe the details of the story, but we may shortly call attention to one or two of its prominent features, in order to justify our statement that the main incidents have already been far too often dealt with in previous works and by other authors. In the first place, we find ourselves in the present book once more relegated by the novelist to the wilds of California. Again, so to speak, we are made to crush the unyielding quartz, and dig for the lonely nugget, and having an active remembrance of many similar scenes in the gold-fields, as described by numerous authors, and in particular by Mr. Charles Reade, we, in the present case, anticipate as of course, and accept with resignation, the inevitable facts that a big nugget is in the course of events dug up by the hero, and that scenes of murder subsequently ensue, in the endeavours made by certain villains to steal the valuable property. Now, we do think that we might have been spared this. Mrs. Hoey cannot surely be so little read in the literature of her country, as not to be aware that gold digging, nugget finding, and their sanguinary consequences, have been "done" to such an extent as to render them generally incapable of affording the slightest gratification to a reader. Again, fevers are freely distributed, and a will forgery is made to play its not uncommon part. Here, however, the author has slightly departed from the beaten track, and for this she deserves a certain amount of praise. In one of the two fevers the sufferer neither perfectly recovers nor dies, but is left to afflict his friends, and wound the tender sympathies of the reader, by surviving from his illness in a state of comparative mental imbecility. The will, too, is forged by the heroine, an incident which would not in itself be extraordinary if the heroine were one of Miss Braddon's favourites, but as she is supposed to be of a sweet and noble disposition and incapable of performing any violent, mean, or contemptible action, the forgery is slightly out of the ordinary run. It strikes us, however, as extremely improbable, that she should deliberately fabricate a will in her own favour while her husband, the supposed testator, is already a corpse, and we ought, possibly,

in awarding praise to Mrs. Hoey for the ingenious variety she has thus afforded us in what may be called the will-forging incident, to couple with it a certain degree of censure for the want of probability attaching to the variation. In fact, having regard to this and certain other portions of the three volumes, we might, if we wanted to sum up this book more adversely than we do, and were not particular as to how far our words might affect the work, say with some apparent justification that where Mrs. Hoey's story is natural it is commonplace, and where it is not commonplace it is unnatural. We do not, however, insist on this summary, but merely hint it with a view of pointing a moral for the benefit of the author, and so induce her hereafter more thoroughly to adorn a tale. We have not hesitated so far to express our sense of the faults of this work, because we think that, to a great extent, they could have been avoided by more care on the author's part. If Mrs. Hoey would only employ a greater portion of that time which she evidently devotes to the wording of her novels, in concocting and working out a plot, she would acquire a greater reputation as a novelist than she has hitherto gained.

The obvious moral to point which Miss Pickering has taken much pains in the volumes entitled 'Firm in the Struggle' is, that if a man labours hard enough and long enough at work for which he has considerable natural capacity, and is neither daunted by occasional reverses nor unduly elated by successive strokes of good luck, he is not unlikely to succeed at last. There is one other subsidiary lesson which her pages would seem to inculcate, namely, that however unwise or inconvenient it may be, as a general rule, to compound a felony, yet, in the long run, it sometimes pays to do so.

Her hero is a young gentleman of an ancient family, who finds himself on his father's death at the head of a household of six brothers and sisters, and master of an estate so heavily encumbered as to be simply valueless. This estate, won by his forefathers on the battle-field, but pledged by a later generation at the gaming-table, he resolves to redeem, by his own exertions and the co-operation of the other members of his family. These volumes record the success which attended his continued efforts, seconded, as they were, by timely forbearance on the part of creditors, and tell how, thanks to the help of sundry unexpected windfalls, he is in a position, after many years of toil, to marry the lady of his heart's desire. Like his counterpart in real life, however, Hugh D'Arcy is not an attractive young man, despite the energy and self-reliance which command our respect. The ideal of our author is given to talking in cut-and-dried phrases, "like a book," the unlearned would say, and is so good that he naturally falls into the position of a father-confessor to his neighbours generally. In this last respect he is imitated, on a lesser scale, by one of his sisters, and by the cousin whom he marries. One feels that the brothers and sisters of so exemplary a young man ought to reach a higher standard than the common run of people one meets in the course of a novel, and our hero's family do not bring discredit on their model brother. All are good, if somewhat uninteresting, and all come to a good end, not excepting the one who marries, for his wealth, an unreformed rake, and who ought in consequence to be rendered

miserable for ever afterwards. As a foil to these virtuous people, we are provided with a suitable villain in the person of a low-bred scoundrel, William Noyes by name, who commits forgery, larceny, fails, through no fault of his own, in an attempt to commit murder, extorts money or silence from everybody by threats, assumes the extraordinary pseudonym of Fuocini, under cover of which he gets an *entrée* into London society, and even aspires to marry the heroine, over whose father he has, or pretends to have, a mysterious hold. His chequered career in this country is cut short by the receipt of a sum of money sufficiently large to induce him to undergo voluntary exile in one of the colonies, and we see him no more. As we have admitted the existence of a heroine, we may further say of her that she is not the most interesting personage in the drama.

Our author would appear to entertain peculiar notions on the subject of breed, as she informs us that "a small foot, an instep, and ankles" are the true test of "pure blood." This will console many fair readers who are conscious of possessing at least two of the three aristocratic attributes. But we have said enough about a book which can give no pleasure to any reader who has tasted wholesome food; and to those who relish garbage, we have no inclination to offer what would be a useless remonstrance.

'Hence these Tears' is a novel after the manner of Mr. Wilkie Collins, with here and there a touch of attempted humour, which shows that the author is also an admirer of the style of Dickens. Whence but from the inspiration of the former comes the machinery of prelude, prologue, and "twenty years later," the needlessly elaborate detective business, whether on the side of the criminal or of justice, and the culminating coroner's inquest, in which all the evidence (a good deal of it not to the point) is given *verbatim*, ending, of course, in a verdict for the wrong crime against the wrong man? Who, on the other hand, but Dickens is responsible for the style which finds it humorous to write—

"'If you please,' explained the child, blowing upon his frozen finger-tips, 'I was to be lifted up and ring three times. You see, I'm short.'—'Then you want the second front bedroom?' inquired Raymond, turning up his own coat-collar with a shiver.—'By the name of Raymond,' added the boy in the intervals of a species of war-dance on the pavement.—'Meaning me,' granted Raymond; 'I'm the second front bedroom.'"

—and so forth? Or, again:—

"His features are heavy, and his complexion is coarse and red. His forehead is large, high, and prominent. His hair looks as if his hat had rubbed it off in patches here and there. He had a perpetual knack of ruffling back these remaining patches against the grain, and bullying them forward again, which was rather aggravating."

Still, we suppose there are novel-readers who find this sort of thing amusing; and as the taste is, compared with some, sufficiently harmless, and at all events not demoralizing, we will not quarrel too much with it, for fear of getting something worse. Dickens is a better model, on the whole, than 'Guy Livingstone'; and English, though a trifle vulgar, is better than scraps of bad French.

So much being granted, we are free to admit that we have read many worse novels than 'Hence these Tears.' Those who regard

a novel as a bundle of riddles to be puzzled over, will find plenty of that occupation in their way through it, and will, moreover, find the mysteries all solved satisfactorily at the end. We know from the first whom we are to like and whom to dislike, and each class meets with its proper deserts. Never was a better illustration of the proverb, "Tout vient à qui sait attendre"; for the men who have been refused by their sweethearts in the first few chapters have only to wait their twenty years, to find the ladies who had dismissed them in the days of their youth, and for whose sakes, of course, they have steadfastly remained single, ready, in the last chapter, to make the necessary advances themselves. There is one feature in 'Hence these Tears' which deserves notice. We refer to the copious table of *Errata* which appears at the beginning of the first volume. Many of the changes were certainly needed: in some cases, we think, the author has altered his original expression for the worse; and a few remind us of the old story of the absent writer, who requested his readers, at a certain page and line, for "right-angled triangle" to read "the Divine Providence"; but, on the whole, it is a step, though but a step, in the right direction. We have found a good many instances where a correction has been omitted, though quite as much called for as any that have been made; and it would have been better had the author's sense of his shortcomings been less tardy, so as to enable him to introduce the required emendations into his text; but we are content to take it as a proof that he has some consciousness of the truth that, even in a popular novel, it is desirable to write good English, and to hope that in any future work he will keep this clearly before his eyes, and set his compeers an example which our experience tells us is much needed. It is not every one's lot to be a great novelist, but no one has any excuse for writing bad grammar and mongrel English.

OUR LIBRARY TABLE.

Hornby Mills, and other Stories. By H. Kingsley. 2 vols. (Tinsley Brothers.)

In this collection of reprints and occasional pieces, Mr. Kingsley displays himself very characteristically. There is some liberal licence as to matters of fact, some partisanship in matter of opinion, considerable mannerism in the matter of style; but those who have read and liked 'Ravenhoe' and 'Geoffrey Hamlyn' will not be sorry to be entertained by a reproduction of their favourite's old manner. Two narratives in these volumes are dedicated to Australian life—one treating of the adventurous voyage of Sturt, the discoverer of the Murray river; the other, at greater length, describing the heroic march of "Governor" Eyre, when, alone with a solitary native, after the murder of John Baxter, his only white companion, he traversed on foot between 500 and 700 miles of the sternest portion of earth's wilderness, in the whole of which distance he was destitute of a single drop of surface water. As this narrative was published in *Macmillan* before the Jamaica tragedy was heard of in England, it may be read with profit and without prejudice by the partisans of both factions in that famous controversy. The rest of the stories are rather of the 'Ravenhoe' type—clergymen of the jovial Kingslean type; sneaking parsons, their antipodes, rather unfairly allotted to the Evangelical school; genial lords and country gentlemen; Jesuits and Jews; Irish priests of a pacific and tolerant kind, which, we fear, is growing out of date; pleasant little "Marys," born to be wedded and made much of; kindly women of the world, devoted "sisters" out of it—these form the

well-known troupe of puppets which Mr. Kingsley manipulates. The stories, of course, are of equal merit, the best, to our thinking, being the description of the old-fashioned garden in 'Hornby Mills,' 'Malmaison,' a tale of adventure in the recent war, Sir Henry Mallory's account of Marco Polo, and some racy bits of undergraduate nonsense in 'Jackson of Pauls.' This latter is, however, somewhat too closely modelled on 'Tom Brown at Oxford'; and a similar want of originality may be urged against 'Inverquich,' a bit of Highland guide-book, though this latter suggests the wish that all guide-books were written by authors endowed with Mr. Kingsley's eye and heart for scenery. The French tale we have mentioned will be read with interest, in spite of the plethora of literature one has lately had to read on the subject. The simple love tale on which it is based is really a peg on which to hang the narrative of a journey into Metz during the siege, accomplished by a French sister of mercy. Our author is a graphic correspondent, and the tremendous scenes of conflict between Marshal Bazaine and the Germans, at St. Privat and Gravelotte, lose nothing in his hands. On the whole, we have to thank Mr. Kingsley for two volumes of sustained and varied interest.

Our Schools and Colleges. By F. S. de Carteret-Bisson. (Simpkin & Marshall.)

EDUCATIONAL directories are getting numerous. Only a few weeks ago, we reviewed Mr. Philp's 'Index Scholasticus,' and since then we have noticed Mr. Bevan's 'Teachers' List.' We cannot say, that Mr. de Carteret-Bisson's book is much better or much worse than its rivals. It is free from the vulgar pretentiousness of Mr. Philp; and as its compiler does not attempt so much as Mr. Bevan, he does not tumble into so many pitfalls. But still it is put together in an unintelligent manner. There is in the 'Cambridge Calendar' an absurd 'Table of Annual Expenses.' This, as we remarked at the time we criticized his volume, Mr. Philp was ill advised enough to copy; and Mr. de Carteret-Bisson has foolishly followed suit. Indeed, the way the Universities are treated in all three books, is really discreditable. We may take this opportunity of mentioning an excellent little 'Calendar of Women holding University Certificates and Engaged in Teaching,' which is published by the Rugby Council for promoting the Education of Women, and edited by Mrs. F. E. Kitchener. The number of women entitled to a place in such a list is as yet of course small, but we trust it will rapidly increase. A useful introduction is prefixed containing information about the University Examinations for Women. We would recommend the compilers of School Directories to buy this pamphlet, for they may learn from it that the task they are attempting is after all not impossible of accomplishment. It only needs knowledge and sense, but people cannot expect to prove good guides in University matters when they know nothing about them.

Country Stories. By Holme Lee. 2 vols. (Smith, Elder & Co.)

It may perhaps be a question whether life is long enough to admit of such gentle trifling as Holme Lee provides for us, but an absolutely idle hour may be easily spent in worse company than hers. The present volumes are a reprint of magazine tales, interspersed with some very fair versification. Of the latter, we may say that the sonnets are the best, as they always are in the hands of minor poets (the manipulation of a highly artificial rhythm to some extent covering weaknesses), and the imitations of the mediæval ballad, for a converse reason, decidedly the worst. The prose stories are, many of them, pretty, and all of them refined in tone, and written in an easy, unaffected style. The best, to our thinking, are those which deal with purely rustic life, e.g. 'Polly's One Offer,' and 'A Winter Wedding in the Woods.' Our author is less successful in dealing with society of a conventionally higher sort. 'Sibyl's Disappointment' and 'Lady Seamer's (why not Seymour's) Long Step' are somewhat overstrained and unnatural. Certain theological proclivities may be traced in the high

estimate entertained of sisterhoods and nunneries (it is to the ruin of some conventual Siloam that the wicked baronet who ill-treats Lady Seamer is indebted for his hereditary malady), and in the zealous manner in which a stone is cast at "Calvinistic" Scotchwomen. There is a little vulgarity in all this, which is the more to be regretted, as the cloven foot does not often show itself on other topics. Such as it is, however, it forms an additional reason for our author's ill success in ballad poetry, which is absolutely worthless if tainted the least with mediocrity; indeed, since the days of Lady Nairn and her contemporaries, it would seem to be a lost art. "Nature brings not back the mastodon," and modern writers would do wisely not to attempt it. On her own ground, and selecting her subjects from fields with which she is familiar, Holme Lee may rank highly among the writers of virtuous fiction. She has wide sympathies and an honest purpose, a sufficient literary gift for the composition of interesting prose, and, without being absolutely a poet, has far more fancy and feeling than nine-tenths of the authors of more ambitious verse. That she possesses a humorous vein, is sufficiently proved by the laughable little tale of 'Under the Rose,' while her pathetic power, always a correlative gift, is strong in 'Three Nights by Ash Pool,' a tragic story on a world-old theme.

We have on our table *The Preliminary, Army, and Civil Service Guide to Latin Grammar*, by E. H. Bedford (Stevens),—*Key to First English Grammar*, by A. Bain, LL.D. (Longmans),—*A Primary Geography*, by A. von Steinwehr and D. G. Brinton (Cazenove),—*Guide to the Study of Harmony*, by A. Dawson (Augener),—*We are Seven: an Inquiry into the Power of Musical Expression belonging to each separate Note of the Diatonic Scale*, by A. Dawson (Augener),—*Britain's Social State*, by D. Lewis (Houlston),—*From Paris to Cayenne*, by C. Delescluze, translated by C. Barrère and E. D. Jerrold (Ridgway),—*Peasant Life in the North, Second Series* (Strahan),—*The Passion Play*, by W. W. Old (Simpkin),—*Shakespeare's Comedy of a Winter's Tale*, edited by the Rev. J. Hunter, M.A. (Longmans),—*The Great Pease-Maker*, by R. H. Horne (Low),—*The Agreement of Science and Revelation*, by Rev. J. H. Wythe, M.D. (Trübner),—*Physiology of the Soul and Instinct, as distinguished from Materialism*, by M. Paine, A.M., M.D., LL.D. (Low),—*An Introduction to the Study of Holy Scripture*, by the Rev. N. S. Taylor, A.B. (Macintosh),—*The Messiah! who Came and is to Come*, by a Layman (Day),—*The Doctrine of Christ developed by the Apostles*, by E. Steane, D.D. (Edinburgh, Edmonston & Douglas),—and *La France*, par Le Comte A. de Gasparin, 2 vols. (Foreign). Among New Editions we have *The Micrographic Dictionary*, edited by J. W. Griffith, M.D., the Rev. M. J. Berkeley, M.A., and T. R. Jones, Parts III. to VII. (Van Voorst),—*The Principles and Practice of Canal and River Engineering*, by D. Stevenson (Edinburgh, Black),—*The Institutes of Medicine*, by M. Paine, A.M. (Low),—*The Chronic Diseases of Women*, by L. Michels, M.D. (Trübner),—*On Food*, by H. Letheby, M.B., M.A., Ph.D. (Baillière),—*A Dictionary of English Etymology*, by H. Wedgwood (Trübner),—*An Essay on the Principle of Population*, by the Rev. T. R. Malthus, A.M. (Reeves & Turner),—and *The Earthly Paradise*, by W. Morris, Part IV. (Ellis & Green). Also the following Pamphlets: *The Decline and Renovation of the German Empire*, by W. Kuhfahl (Longmans),—*On Spurious, Feigned, and Concealed Pregnancy*, by T. M. Madden, M.D. (Dublin Falconer),—*British Decimal System of Weights and Measures*, described by Abacus (Edinburgh, Graham),—*A Plea for the Yard, Pound, and Gallon: an English Decimal System of Money, Weights, and Measures*, by H. A. Jeffreys, M.A. (Rivingtons),—*Bishop Berkeley on Money*, by J. Harvey (Provost),—*What is Money?* (Wilson),—*Income-Tax Tables, 1872-73*, by W. W. Morrell (Selby, Bellerby),—*Consequential Damages*, by Saxe Brit (Smith & Elder),—*Peers and Baronets*

(Causton),—*Virginia*, by W. Slater (Kitts),—*Bacon's Poultry Book* (Ward & Lock),—*Biblia Sacra Nova*,—and *The Holy Bible*, with Illustrations by Gustave Doré (Cassell).

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INTERNATIONAL COPYRIGHT.

18, Brookside, Cambridge, May 27, 1872.

I HAVE read with much interest Sir C. E. Trevelyan's scheme for an International Copyright Act. If authors cannot hope to have their rights respected in America it will be at least some satisfaction to be saved from misrepresentation as well as piracy. Under the present state of things, any firm may rob an author of his good name as well as his purse for their own private profit, as Messrs. Harper Brothers, of New York, have served many English writers, your humble servant amongst the number.

Arrangements were made by Messrs. Deighton

& Bell with a respectable American firm to supply the American market, at a moderate price, with copies of my 'Desert of the Exodus.' Messrs. Harper Brothers, of New York, have, however, reprinted the work in an imperfect form, and are selling it at about half the price which it cost to produce here in England. The honest American firm is thus cut out of the market, and I am made responsible for the shortcomings of a mutilated edition of my book, of which I had not even heard until I saw it advertised in an American list.

E. H. PALMER.

LORD DALLING.

HARDLY a twelvemonth has elapsed since Sir Henry Bulwer was raised to the peerage by the title of Lord Dalling. The energetic and brilliant career, thus appropriately rewarded, has been closed, however, almost upon the morrow of the recompense. Although the reputation of the deceased was mainly won in diplomacy, he had also particularly distinguished himself by his contributions to literature. By the varied fame of his younger brother, Lord Lytton, the repute, even as an author, of Henry Bulwer, Lord Dalling, so far from being diminished, has almost, in a manner, been advanced and embellished. Born within a year of each other, the one in 1804, the other in 1805, they achieved success, each in his own way, by the display of very varied capacities, each pen in hand, "brothers (at heart) and rivals in renown"—the elder principally, as before intimated, as a diplomatist, the younger by an array of titles unnecessary here to be enumerated. Through both his parents, Lord Dalling traced back his ancestry beyond eight centuries.

His father, General William Bulwer, of Heydon Hall, Norfolk, was one of the four commanding officers who, in the very year of Lord Dalling's birth, 1804, were entrusted by the Government of that day with the defence of England, then threatened with invasion by Napoleon. His mother was Elizabeth Barbara, *née* Lytton, sole heiress and last representative of the Lyttons of Knebworth in Hertfordshire. Educated at Harrow, whence he was removed in due course to the University of Cambridge, Henry Bulwer was originally destined for his father's profession, and was for a brief interval an officer in the Horse Guards; but he speedily relinquished that career, and took (while yet but little more than a stripling) to diplomacy. It would be entirely beside our intention to specify in these columns the long series of Lord Dalling's diplomatic appointments. His career extended from 1827 to 1866. What we are here desirous of enumerating, with all the particularity that may be consistent with brevity, are his achievements in authorship.

A juvenile volume of poems, published in 1822, and leading off with an Ode on the then recent death of Napoleon, was Henry Bulwer's first contribution to literature. It is interesting, as having been inscribed, even at that early date, in terms of affectionate admiration, to his younger brother, Edward, when the future novelist was barely seventeen. 'An Autumn in Greece,' issued from the press in 1826, was the first work, however, of anything like pretension offered to the public by the young ex-Guardsman, not yet turned diplomatist. Even that was no more than the picturesque and animated description of a holiday excursion in the Morea. Immediately after the first diplomatic mission of any importance had been entrusted to him, that secret mission of 1830 at Brussels, which was so eminently successful, Mr. Bulwer made his *début* as a Quarterly Reviewer by giving, in the pages of the *Westminster*, a graphic account of the way in which Belgian independence had been achieved. Three years afterwards, in 1834, there appeared the two volumes of his well-known 'France, Social and Literary.' The following year saw the publication at Paris of a new collective re-issue of the poetical works of Lord Byron, prefixed to which was a sympathetic and appreciative life of the poet, from the hand of Mr. Bulwer; and in 1836,

as additional evidences of his industry, he produced in rapid succession a political pamphlet *à propos* to the then situation, an argument, entitled 'The Lords, the Government, and the Country,' as well as another work on France, a work shrewdly and sagaciously analytic in its character, the name of which was significantly, 'The Monarchy of the Middle Classes.' After this, nearly thirty years elapsed before Lord Dalling, or Sir Henry Bulwer as he was then, made his re-appearance before the world as a man of letters. This second phase of his career in authorship, if it was more brief, was more important. 'Historical Characters,' which he had written some time previously, he issued from the press in the winter of 1867, in two substantial volumes. These comprised within them men as dissimilar as William Cobbett and George Canning, as Sir James Mackintosh and Prince Talleyrand. The work rapidly ran through four editions, and was translated into several of the European languages. In his dedicatory epistle, inscribing it to his brother, Lord Lytton, Sir Henry Bulwer mentioned another character (that of Sir Robert Peel) as having extended to such length under his hands in his treatment of it that it could not possibly be included in the same publication. He spoke of it, therefore, as "reserved for a future occasion," and we hope that that sketch of Sir Robert by the hand of Lord Dalling may even yet appear posthumously. A similar expectation may be happily and very confidently entertained in regard to the posthumous issue of the sequel to his next work, the adequate completion of which will fulfil the promise given by its common consent that it would prove his masterpiece. This good augury was afforded as recently as in 1870, on the publication of the first two volumes of his 'Life of Lord Palmerston.' The subsequent volumes were rapidly preparing for publication under the author's hands when, what was for him pre-eminently a labour of love, was interrupted. We have described in our "Literary Gossip" the state, so far as is yet known, in which he left these works. Lord Dalling was extremely fond of the company of literary men. He was a charming companion, and an excellent raconteur. He used to tell his stories with an easy indifference of manner that added greatly to their effect.

Lord Dalling was married on the 9th of December, 1848, to the Hon. Georgiana Charlotte Mary Wellesley, youngest daughter of the first Earl Cowley, and niece of the late Duke of Wellington. There being no issue by this marriage, the title to which the deceased peer was gazetted in March, 1871, becomes extinct.

Literary Gossip.

LORD DALLING has left the 'Life and Letters of Lord Palmerston' in a more perfect state than might have been expected, when we remember the state of his health during the last year of his life. Down to 1848, the work is in type, and the portions relating to the events of 1851 and 1852 are complete in manuscript. He had also finished the better part of the Essay on Sir Robert Peel; which, with a sketch of Lord Brougham's career, was to form a part at least of a second volume of 'Historical Characters.'

MR. W. G. PALGRAVE has in the press a volume of essays on Eastern subjects, which is to be published by Messrs. Macmillan. An article on 'Eastern Christians,' reprinted from the *Quarterly Review*, and a series of articles on 'Mahometanism in the Levant,' will form part of the book.

THE Lord Bishop of St. David's and the Right Hon. W. Cowper-Temple, M.P. have joined the Strasbourg Municipal Library Committee. Donations of books have been received from Mr. Cornelius Paine, Mr. Samuel Sharpe,

Dr. Cartwright, Mr. W. Williamson, the Cobden Club, &c. Mr. Kinglake, Mr. Cowper-Temple, and others, have also promised donations.

MR. MANNING is preparing a revised edition of his 'Lives of the Speakers of the House of Commons,' originally published in 1851, and he wishes to state through our columns that he would feel much obliged if any of the descendants of the 116 illustrious men who have presided over the deliberations of the Lower House, would forward to him, under cover to Messrs. Chapman & Hall, 193, Piccadilly, any information of a political, genealogical, or social character, however trivial it may appear to the possessor, relative to their ancestors. So many of the Parliamentary Rolls and Records have been lost or destroyed, that the hiatus can only be supplied from family muniments which are not within the author's reach.

A NEW Library Edition of Mr. Hepworth Dixon's 'History of William Penn,' founder of Pennsylvania, in 1 vol., demy 8vo., is shortly to be issued by Messrs. Hurst & Blackett. The work, it is said, has been almost re-written, and will be substantially a new book.

WE believe that it is proposed to publish a selection from the papers of the late Mr. Robinson, Fellow of Queen's College, Oxford.

DR. MALET, the librarian of Trinity College, having apparently discovered that the circulars lately distributed were calculated to confuse publishers, has issued another missive, the second paragraph of which is so curious that we feel tempted to quote. "Will you also," writes the learned doctor, "kindly inform me whether you will consent, without further notice, to send us all publications to which the Library of the British Museum is entitled, or if it will be necessary for me to specify each of them by name?" Either Dr. Malet intends to rob the Museum, or the rules of English grammar are ignored at Trinity College.

THE pamphlet on 'Voting Charities,' by Sir C. E. Trevelyan, has produced a marked effect. Sir Charles is anxious to meet the friends of and subscribers to the Royal Hospital at Putney, and it is proposed to call a meeting to consider the system of canvassing and voting at present practised in connexion with the Hospital.

AMONG numerous additions just made to the Chicago New Library, Crystal Palace, are large donations from Messrs. Trübner & Co., Messrs. Boosey & Co., the Royal Historical Association of Ireland, the Irish Ossianic Society, the Moravian Mission Society, the St. Albans Archaeological Society, the Institution of Engineers of Scotland, the Manchester Geological Society, the Lord's Day Observance Society, the Scripture Readers' Society, St. Bartholomew's Hospital, &c. The Christian Knowledge Society have also forwarded their Catalogue for selection. Books are received by Mr. A. H. Burgess, Hon. Sec., 1, Adam Street, London, W.C.; Mr. Clay, University Press, Cambridge; Messrs. W. & R. Chambers, Edinburgh; and Mr. O'Daly, 6, Anglesea Street, Dublin.

AN English translation of Herr Richard Wagner's Essay on Beethoven, by A. W. Parsons, is to appear at New York.

MR. R. W. EMERSON'S Six Conversations

on English Literature, the poetical especially, are in progress, and expected to be completed ere long.

A TRANSLATION of Mr. J. J. Piatt's 'Western Windows' is announced for publication at Berlin.

As we have already stated, Messrs. Macmillan & Co. are about to issue a series of Historical Primers, of nearly the same size and scope as their series of Scientific Primers recently begun. They are to be under the editorship of Mr. E. A. Freeman. Mr. Freeman has written an Introductory sketch of European History, from the first dawn of political life in the independent cities of the Mediterranean on through the story of the Roman Empire to the history of Modern States, France, Italy, Spain, Germany, England, and its offshoot, the United States of America. After the Introduction will come the History of England, by Miss Edith Thompson. France, Germany, Italy, Spain, and Scotland, will follow in the series.

WE understand that a politico-religious romance will appear shortly, called 'The True History of Joshua Davidson, told by his Friend John.' A sort of Christian Socialism will, we hear, be advocated in it.

THE *Revue d'Alsace*, an illustrated periodical, established twenty years ago, has re-appeared, and a new series has been commenced at Colmar. The first number of this revived publication comprises an account of the *Chronique de S. Buchler* (1506-1586), from a MS. destroyed at the siege of Strasbourg; also an article, by M. Golbéry, on Celtic and Gaulish Alsace; and a notice of the vases of Ribeauville.

AMONGST the latest "revivals" is that of Chivalry in Spain. The *Liceo* of Malaga has announced for the "Octave of Corpus" this year, floral games, and a literary tournament. Prizes are offered for an ode upon the progress of the age, an historical romance upon the capture of Malaga, and a satire upon the manners and customs of the day. Malaga thus follows the lead of Barcelona, where the "Joehs Florals" have been an institution for years.

SPIELHAGEN, the eminent German novelist, is at work on a history of German journalism.

MR. P. BAYNE writes to us to say that his chief authority for imputing personal lewdness to Jezebel is 2 Kings ix. 22, in which verse Jehu speaks of the "whoredoms" of Joram's mother. Mr. Bayne, therefore, has founded a scene chiefly on a single word, or rather on the incorrect explanation of a word; for there is little doubt that the reproachful term does not mean in the passage literal lewdness, but idolatry, i.e. spiritual whoredom. The original term is figuratively interpreted by Gesenius and Fürst, not to speak of other scholars. We fear Mr. Bayne thinks too little of the true meaning of biblical statements when endeavouring to soar by the aid of his muse. Perhaps the less he meddles with scripture exegesis the better; for some of his performances in that department are not of a high order, though their grandiloquence may captivate the unwary.

WE have also received an angry letter from Mrs. Horace St. John, in which she complains that we have accused her of plagiarism. If we had meant to do so, we should not have

said that her "little tricks for imposing herself on simple folk at her own valuation . . . are amusing, and do not exceed the limits of that innocent artifice which ladies are permitted to employ for the attainment of their ends."

SCIENCE

VESUVIUS.

Naples, May 20, 1872.

SOME days since, Prof. Palmieri gave his promised lecture on the Eruption of Vesuvius. Up to the present time, from notes taken by a friend, I am enabled to send you the following outline. The Hall of the Jesuit Institution was crowded on the occasion, and Prof. Palmieri, on entering, was received with great applause, which he fully deserved.

The terrible conflagration of the 26th of April, said the Professor, was the finale of the eruption which began on the 1st of January, 1871, and which has continued, with various alternations, up to the present time. It generally happens that the eruptions, which at their commencement are slight and gentle, finish with great violence, overthrowing houses and carrying devastation over the country. One of the most fearful eruptions on record was that of 1631. At that time, says history, Vesuvius destroyed 4,000 persons, and 6,000 animals of various kinds. Three centuries had elapsed since the mountain had shown signs of activity, and on the cone and in the crater grass had grown, and shepherds led their flocks to pasture there. Thus it happened that all were taken by surprise; no one dreamt that the volcano would re-open, and great numbers were swallowed up in the abyss; others were overwhelmed by the lava, which ran rapidly and violently down on the towns and villages lying beneath, whilst many were killed by the pumice and red-hot stones which were thrown out from the cone and numerous smaller mouths which then opened.

In strong central eruptions, by which are intended those that burst forth from the upper crater, great fissures are usually produced, which bring many mouths into play, the lowest of which are the most dangerous. In the recent eruption this occurred, and on the night of the 26th of April an opening was made in the Atrio del Cavallo, in the middle of the fissure. The opening of this mouth formed in the Atrio del Cavallo, a small mountain or rather chain of hills, and from underneath poured forth tranquilly and swiftly a river of fiery lava, whilst from the principal cone there continued to be ejected violent showers of lava, of smoke, of ashes, and of fiery fragments, which rose amidst terrible thunders to a great height. Many had gone that day and on that evening to gaze on the lava; some of whom the Professor had warned against proceeding. Those who arrived later, and who remained till midnight, became the victims of their imprudent curiosity. Between two and three o'clock in the morning the Atrio opened with a terrific roar, and from the new mouth burst forth a most impetuous stream of lava, enveloped in clouds of "boiling" smoke, ashes, and red-hot stones. The wretched people on this side, burnt and scalded by the smoke, and wounded by the projectiles, were injured incurably, some dying immediately, others soon after. Those, on the contrary, on the other side, left no traces behind, for burnt and buried they lie underneath the river of fire. A flock of crows circled round and round the height of Vesuvius, and descending by the side settled in the Atrio del Cavallo. These tremendous disasters may be both foreseen and provided against, but it is necessary to form a good service of guides, to put the Observatory in proper order, and employ officials who should be stationary there at least during eruptions, in order to give the alarm.

On the night of the 26th of April the lava precipitated itself into the Fosso della Vetrana, and falling over the inclination of the mountain, invaded S. Sebastiano, Massa di Somma, and Cerola, in the Cupa Giordano, so called because that great painter

is said to have had a villa there. From 1852 to the present day the lava has filled up the Fosso della Vetrana to the height of 200 metres, and if other eruptions add to the mass, the Observatory must be destroyed, as the recent lava is only a few metres under the level. It has here the breadth of a kilometre. A remarkable and a novel phenomenon must here be noted. On the banks of this river of fire have been formed by the lava small craters, which thunder like the great crater, and launch forth smoke, ashes, and stones to the height of seventy or eighty metres. These observations are of great assistance to science, because they show and explain how the work goes on in the interior of Vesuvius. "I hope," said the Professor, "that the lava will not make me pay dear for this good service by invading the Observatory." The velocity of the lava varies from 180 metres the minute to a few millimetres, depending, however, on the conditions of the ground, being swifter on an incline, and less so on a plain, and when obstacles present themselves. Issuing from its sources in a liquid state, it runs quickly, and slackens its pace in the course of its progress, for cooling gradually, it forms on the surface a coating which consolidates and thus retards the course of the stream. On the cessation of the lava, Vesuvius continued to throw out ashes and pumice, thundering all the time; the noise then decreased, and the shower of ashes was less dense. When all this ceased, storms came on, often being very dangerous and giving rise to great floods, which, sweeping down the immense quantity of ashes and pumice which cover the mountain, complete the ruin of the lands which the fire had spared. After the eruption of 1862, the floods were so strong that the damage occasioned by them was greater than that which had resulted from the lava; the proprietors of the lands which had been devastated were exempted from taxes for ten years, as were also those who had suffered from fire. Many, and amongst them the agriculturists of the Vesuvian district, are of opinion that the ashes are a good manure, but that they injure and "sterilize" when mixed with water. A portion of these ashes, as has been shown by an analyzer, is soluble in water, another portion not. This has the same properties as the lava of the contemporaneous eruption, and is a species of silicate which may be useful to the country. After the eruption of 1822 there was a more abundant harvest in the Puglian, which was attributed to the ashes which were carried by the winds over the country. The ashes soluble in water, however, give out chlorid acid, sulphuric acid, sal-ammonia, and burn and dry up the land. The beautiful country which lies at the foot of Vesuvius is now one squalid scene of desolation; the produce of this year is absolutely lost, and that of the next is too doubtful to allow of our indulging in any hope. During the late eruption a report circulated through the city, which filled the inhabitants with the utmost terror. It was said that Vesuvius had become an electric pile, and it was added, that at a certain hour a violent earthquake would shake Naples, and uproot it from its foundations. That report was exaggerated, but the electric currents developed in the mountain were very strong. These phenomena are not produced in every eruption. Prof. Palmieri observed that during the last a great quantity of lightning darted and played about the large pine of smoke and ashes which ran from the crater. The sound of this lightning varied according to the length of its duration. When short, it was full and round; when, on the contrary, it was long, it sent forth a dry, hissing sound, like that produced by the tearing of paper. The lightning was produced by the violent jets of smoke and ashes, by means of which the electric current is formed previous to bursting.

The lava is now firm, and, though spent, still smokes, by no means a wonderful fact after so recent an eruption. We have seen the lava of 1858 smoking at several points; these jets of smoke are called *fumarole*, and are the channels of communication between the upper hardened crust and the incandescent lava beneath. Around the *fumarole* are

formed sublimates of oxide of iron, of chloridic acid and of sal-ammonia, which invest the lava with forms and colours sometimes of the most beautiful kind. "I have analyzed the smoke which rises above the lava," said Prof. Palmieri, "and have been well roasted, but I discovered that it is soluble in salt water." From this he inferred that at the depths of the volcano there was a communication between the sea and the fire during these terrible convulsions. Speaking of the appearance of the mountain during the eruption, he said that the entire cone seemed as though it were sweating fire through all its pores. By night these pores appeared like points of fire nailed on to the back of the mountain; by day they were changed into smoke, and resembled so many whitish coloured holes. Prof. Palmieri, at the conclusion, thanked the authorities and the public generally for the sympathy which they had shown him, and left the Hall amidst long and unanimous applause.

Italy has been in labour for the last month. It has been one vast volcano, seeking to relieve itself of its superfluous matter, and menacing localities widely removed from one another. Solitary reports of these agitations have reached us from various parts of the country, but Prof. Deusa has done good service by collecting them, and I now send you a translation of his letter which appears in the *Unità Nazionale*. "On the 26th of April," he says, "when Vesuvius displayed its greatest activity, there was an earthquake of considerable violence at Mondovì. I was about six or eight minutes after 6 o'clock P.M. when a strong rumbling sound was heard, like that of a heavily laden waggon rolling over a stony road. The earth then began to tremble to such a degree that not only persons, but doors and pictures on the walls were agitated, and the curtains of windows turned towards the east, as though blown by a puff of wind. The motion which at first appeared to be perpendicular, became afterwards undulatory in the direction of S.W. to N.E., the whole lasting from four to five seconds. At the same hour the earthquake was observed at Pinerolo, Cuneo, and Barge. From Southern Italy, Prof. Domenico Conte, Director of the new Meteorological Station, now being organized in Cosenza, writes on the 27th of April, that the shocks of earthquake were renewed there with increased vigour, and became again frequent and perceptible. Moreover, Signor Lachiana, Professor of Astronomy in the Royal Technic and Marine Institute of Messina, announces that at 11 o'clock in the forenoon of the 24th of April, the inhabitants of Catania were surprised by a hollow subterranean sound, which being repeated towards Etna, terminated at one o'clock in the day. At 3 P.M. a larger quantity of smoke began to rise from the crater, which in the evening was illuminated from the very bottom. Dense and black columns of smoke continued to rise on the following day, and through the whole of the night of the 26th of April, when the tremendous catastrophe of Vesuvius happened. On several evenings, about that time, new phenomena of auroral light were observed at Genoa, Volpeglino, and Messina. On the 29th of April another shower of very light dust, but of little consequence, fell at Messina and Syracuse, as is reported by Prof. Lachiana and the Director of the Observatory of Syracuse. Lastly, many very splendid luminous meteors were observed in Piedmont about that time; of which two very brilliant *bolidi* fell on the evening of the 24th of April, the first having been seen at a quarter to nine at Moncalieri and Mondovì, the second at twenty minutes past ten at Volpeglino, near Tortona. Prof. Sori after wards telegraphed from Urbino, on the 5th of May, 'Great invasion of dry mist, colour bluish, Apennines covered.'" In addition to this collection of observations formed by Prof. Deusa, I quote a Roman journal, which says, "Great atmospherical oscillations have of late disturbed the whole of Italy. Whilst here, in Rome, the temperature fell rapidly many degrees, the same thing happened in North and South Italy. At Naples there has been in the last few days a cold more intense than that of last winter. From Bologna they write that snow had fallen in abundance in the Apennines."

also at Bisbino, near Como ; some of the mountains around Lecco and Mount Generoso are covered with snow, and at Gatimara and other places in Piedmont there has been a thick and continuous snow. Prof. Palmieri, in his lecture, told us that eruptions were commonly followed by deluges of rain, which, at times, did greater damage than the lava ; and, in confirmation of the truth of his observations, we had a week of thunder, lightning, and heavy rain immediately after the late eruption. The ashes were swept down from the sides of Vesuvius, and when in solution developed gases which were extremely injurious to vegetation. It was curious to observe the effect even of the dry hot ashes on plants and flowers in and about Naples. Where the hollowness of the leaves allowed of their being deposited, they produced a number of perforations ; as this, however, was not the result of chemical action, the damage done was not so fatal.

H. W.

THE NORTHERN CONTINUATION OF THE HIGHLANDS
OF ABYSSINIA.

UNDER this title M. Werner Munzinger, or Munzinger Pasha as we ought now to style him, has communicated to Dr. Petermann's *Geographische Mittheilungen* (Part VI., for June, 1872) a description of the country of the Beni-Amer and Habab tribes, accompanied by an elaborate map, constructed almost entirely from his own survey of a portion of north-eastern Africa, of which scarcely anything was previously known. With the name of its southern portion, the border country of Bogos, in nearly the latitude of Massowah, we have, however, reason to be too well acquainted, because Consul Cameron's visit to it and the adjoining border districts in 1863 was a main cause of his imprisonment by King Theodore, and of the consequent Abyssinian war. The remaining country, as far north as about 17° 30' N. lat., is a continuation of the Abyssinian table-land, gradually diminishing in width, whilst its central ridge preserves the normal elevation of the more southerly plateau, namely, from 6,000 to 8,000 feet. To the three peaks of the highest portion, known as *Debr-Abi* or "The Great Mountain," which rise from 8,000 to 9,000 feet above the sea, the discoverer has given the names of "Swiss Peak," "Werner Peak," and "Munzinger Peak"; thereby associating himself with a region which, as its actual governor under the Viceroy of Egypt, he contemplates raising from the semi-barbarous state into which it has fallen during the last three centuries. Once it formed a portion of the Christian Empire of Ethiopia, and the ruins of towns and churches scattered over it testify to its former flourishing condition. Its recuperative power is manifest from its favourable position in the immediate vicinity of the sea-coast; its good havens; its climate, which permits the cultivation of temperate as well as tropical productions; the gradual rising of the land in terraces from 3,000 to 8,000 feet; its fertile soil; the fact that nearly three quarters of its entire surface is cultivable; the enjoyment of both the winter rains of the north and the summer rains of the south; the abundance of running water; the easy communication across it from east to west: all these are advantages seldom met with together. It is owing to political circumstances alone that this magnificent country is not a garden of the richest fruits; but Munzinger Pasha says that the Egyptian Government has begun to introduce the culture of cotton; and he trusts that it will so assist the province that future travellers may be able to speak of the city of Nakfa in its centre (in 16° 45' N.), and of the emporium of Mubarek on the coast (in 16° 30' N.).

By means of these stations the road into the interior will pass through Hasta and Barka to the Egyptian province of Taka, where the cotton plant is indigenous, and has always grown with such exuberance that Pliny described this region as "possessing scarcely any trees of importance except those bearing wool"; to the substantial truth of which assertion modern travelers, such as Burckhardt, Hamilton and Werne, bear witness.

fields of Taka has been repeatedly brought by me before the public, especially in the *Athenaeum* of August 14th, 1869 (No. 2189), and in a recently published work, 'The Idol in Horeb,' pages 95-108. The opinion there expressed is that the communication between Taka and the coast should be down the Valley of the Khor el Gash, by means of either a canal or a tramway, for both of which that valley offers exceptional facilities. My plan is not materially affected by the discovery of this fertile region in the direct road between Taka and the coast; because its mountainous character would prevent it from competing successfully with the natural valley, which, traversing Taka, runs down Wady Langeb to Tokar, near Suwakim, within four miles of the Red Sea.

M. Munzinger talks of continuing his survey northward to Suwakín, and westward to the valleys of the Langeb and Barka, as far as which his jurisdiction appears to extend.

CHARLES BEKE.

SOCIETIES.

GEOGRAPHICAL.—*May 27. — Anniversary Meeting.*—Major-Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—The Council's Report stated, that 190 Fellows had been elected during the past year, more by thirty-four than in the previous year, and that the net increase had been seventy-eight. The receipts were 6,637*l.* 3*s.* 7*d.* (including a legacy of 1,000*l.*), and the expenditure 3,726*l.* 4*s.* 4*d.* The whole expense connected with the purchase of the freehold property, No. 1, Savile Row, had been defrayed, and a Special Report was read, drawn up by Mr. James Fergusson, F.R.S., chairman of the House and Fitting Committee. The assets were estimated at 24,700*l.*, exclusive of map collections and library; 1,029 volumes of books, and 1,229 maps had been added during the year. The Royal Gold Medals were thus awarded:—The Founder's Medal to Col. H. Yule, C.B., for the eminent services he has rendered to geography in the publication of his three great works—‘A Mission to the Court of Ava’; ‘Cathay, and the Way Thither’; and ‘Marco Polo.’—The Patron's Medal to Mr. R. B. Shaw, for his Journeys in Eastern Turkistan.—A gold watch was also presented to Commander G. C. Musters, R.N., for his adventurous journey through Patagonia; and the sum of 25*l.* to Herr Karl Mauch for his explorations in the interior of South-Eastern Africa.—The Schools' Prizes Medals, for 1872, were presented.—The following were elected Members of Council for the year 1872-3:—*President*, Major-Gen. Sir H. C. Rawlinson; *Vice-Presidents*, The Earl of Derby, Sir H. Bartle Frere, F. Galton, Esq., and Rear-Admiral G. H. Richards; *Trustees*, Lord Houghton and Sir W. C. Trevelyan, Bart.; *Secretaries*, Clements R. Markham, Esq. and R. H. Major, Esq.; *Foreign Secretary*, J. Ball, Esq.; *Councillors*, Sir R. Alcock, Admiral Sir G. Back, Hon. G. C. Brodrick, Sir F. Buxton, Bart., Rear-Admiral R. Collinson, Right Hon. Sir T. F. Fremantle, Bart., H. H. Gibbs, Lieut.-Col. J. A. Grant, Vice-Admiral Sir W. H. Hall, K. R. Murchison, J. Murray, Sir C. Nicholson, Bart., Vice-Admiral E. Ommanney, Capt. Sherard Osborn, J. Rae, M.D., A. J. E. Russell, S. W. Silver, Warington Smyth, B. C. Stephenson, Major-Gen. R. Strachey, and Capt. C. W. Wilson; *Treasurer*, R. T. Cocks, Esq.

GEOLOGICAL.—*May 22.*—Prof. Morris, V.P., in the chair.—Messrs. J. A. Phillips, G. Fergie, and A. W. Lawder, were elected Fellows.—The following communications were read: A communication from the Right Hon. Earl Granville, inclosing a report from H.M. Minister at Rome, relating to the recent eruption of Vesuvius,—‘On the Phosphatic Nodules of the Cretaceous Rock of Cambridgeshire,’ by the Rev. O. Fisher,—‘Some Observations on the Upper Greensand Formation of Cambridge,’ by Mr. W. J. Sollas.

ZOOLOGICAL.—*May 21.*—R. Hudson, Esq., V.P., in the chair.—The Secretary read a Report on the additions that had been made to the Menagerie

during April, amongst which was a young female Baird's Tapir (*Tapirus bairdi*), from Nicaragua, and a Red-billed Flying Squirrel (*Pteromys magnificus*), from the Himalayas.—Letters and papers were read: from Dr. G. Bennett, giving particulars of the habits of a pair of *Didunculus strigipennis*, and of other birds living in the Botanic Gardens at Sydney; Dr. Bennett also mentioned that a pair of the red-billed Curassow (*Crax carunculata*) had built a nest in one of the trees in the Gardens, and had hatched out two young birds,—by Sir V. Brooke, Bart., on the Royal Antelope and allied species of the genus *Nanotragus*,—by Mr. A. H. Garrod, on the anatomy of the Huia Bird (*Heteralocha gouldi*), as observed in a specimen that had lately died in the Society's Gardens: this form must be referred to the family Sturnidae,—from the Rev. J. E. Semper, containing observations on the Birds of St. Lucia, to which were added some notes on the species by Mr. P. L. Selater,—from Dr. J. E. Gray, on the Sea Bear of New Zealand (*Arctophthalmus cinereus*) and the North Australian Sea Bear (*Gypsophoca tropicalis*),—from Dr. A. Günther, containing a note on *Hyla punctata* and *Hyla rhodoporus*,—by Mr. P. L. Selater, on the species of *Quadrupama* collected by Mr. Buckley in Ecuador, amongst which was a specimen of *Ateles fusciceps*, Gray, from the western valleys of the Andes,—by Dr. Murie, on the Osteology of the Tody (*Todus viridis*): he showed that this form comes under the group of *Coccygornis* of Huxley, and does not belong to the *Passeres* (Coraciiformes); its nearest allies are the Mot-mots and Kingfishers, but it must stand as a group of itself (Todiidae), notwithstanding which it shows some osteological and other points of resemblance to the Fly-Catchers (Muscicapidae).

PHOTOGRAPHIC.—May 14.—J. G. Glaisher, President, in the chair.—Capt. Malcolm, R.E., was elected a Member.—A paper, 'On Photographic Pictures,' was read by Mr. J. Hubbard, who explained fully the manner of elaborating his photographic studies.—Lord Lindsay showed a fine series of transparencies, from negatives taken during the recent eclipse.—Major Tennant, R.E., also forwarded a series of eclipse photographs.

- MEETINGS FOR THE ENSUING WEEK.
- Mon. Asiatic, 3.—Anniversary.
 - Royal Institution, 3.—General Monthly.
 - London Institution, 4.—'Elementary Botany,' V., Prof. Bentley.
 - Entomological, 7.
 - Victoria Institute, 8.—'The Relation of Prof. Tyndall's "Fragments of Science for Unscientific People" to Theology and Religion,' Rev. Prebendary Irons.
 - Anthropological, 8.—'Artificial Enlargement of the Earlobe in the East,' Mr. J. P. Harrison; 'Westerly Drifting of Nomads, the Finns,' Mr. H. H. Howorth; 'Tumuli at Sappia, Russia,' Baron de Bogoschevsky.
 - Royal United Service Institution, 8.—'Latest Changes made by the Prussians in their Infantry Drill-Book,' Capt. E. M. Jones.
 - Tues. Royal Institution, 3.—'Development of Belief and Custom amongst the Lower Races of Mankind,' Mr. E. B. Tylor.
 - Biblical Archaeology, 8.—'Political Condition of Egypt before the Reign of Rameses III., probably in Connection with the Establishment of the Jewish Religion, from the Harris Papyrus,' Dr. A. Eisenlohr; 'Mathematical Observations on the Dimensions of the Base of the Great Pyramid, and the Royal Coffin,' Mr. S. M. Drach; 'The 87th Aamu in the Tomb of Chnum-Hotep, at Beni Hassan, identified with the Family of Israel,' Dr. D. H. Haigh.
 - Zoological, 9.—'On Dinornis (Part XIX.), containing a Description of a Femur, indicative of a New Genus of large Wingless Bird (*Dromornis australis*, Owen), from a Post-Tertiary Deposit in Queensland, Australia,' Prof. Owen; 'Anatomy of the Two-Spotted Paradoxure (*Nandania binodula*),' Prof. Flower.
 - Wed. Geological, 8.—'Sand-Hills, Mud-Volcanoes, and Brine-Pits, met with during the Yarkand Expedition of 1870,' Dr. G. Henderson; 'Cervidae of the Forest-Red of Norfolk and Suffolk,' and 'Classification of the Pleistocene Strata of Britain and the Continent by Means of the Mammalia,' Mr. W. B. Dawkins.
 - Microscopical, 8.—'Homological Position of the Members of the Theated Section of the Rotatoria,' Mr. C. Cubitt; 'On a Micro-Pantograph,' Mr. J. Roberts.
 - Thurs. Royal Institution, 3.—'Heat and Light,' Prof. Tyndall.
 - Chemical, 8.
 - Linnean, 8.
 - Royal, 8.—Election of Fellows.
 - Antiquaries, 9.—'Excavations at Rome, 1871-2,' Mr. J. H. Parker.
 - Fri. Philological, 8.
 - Royal Institution, 9.—'History of Ozone,' Dr. Odling.
 - Sat. Royal Institution, 3.—'Chemical Action of Light,' Prof. Roscoe.

Science Gossip.

On the 21st ult., a meeting was held in the Assembly Rooms at Plymouth.—Mr. Isaac Latimer, the Mayor, presiding—to take steps for preparing for the approaching visit of the Social Science Congress. Mr. Hastings, the chairman of the council attended. A subscription list was open with some liberal donations, and a satisfactory meeting is anticipated.

TECHNICAL science has been of late devoting itself with much success to the improvement of our iron manufacture. By far the largest proportion of the iron ores of this kingdom contain phosphorus, which is destructive to its use for the manufacture of steel. By the Henderson process, which brings in the aid of fluoric acid, and by effective puddling, nearly every trace of phosphorus is removed from the Cleveland iron. Therefore, by the aid of the new processes of mechanical puddling, we may hope that all our pig-iron may be rendered capable of being converted into steel, either by the Bessemer or by the ordinary process.

THE supply of oxygen gas to the public—in the same way as ordinary gas, to be used for improving street illumination, or to become an instrument in our metallurgical processes—is about to become a fact. M. Tessie du Motay's process for producing oxygen cheaply, consists of charging retorts with a mixture of manganate of soda and oxide of copper, from this large quantities of gas are evolved at very small cost, and it is offered to the public at one franc the cubic metre. Applications are made by the company to the Municipal Council to lay down mains, and to make the necessary arrangements for supplying the public with this gas.

The rumour is current at Tiflis that Colonel Roundell, an Englishman, who came from India overland, and reached Erivan in safety, has been murdered by Circassian brigands. It would be well if it could be ascertained what truth there is in this report.

DR. OTTO HÜBNER, the Director of the Prussian Central Statistical Archives, issued a short time since, his "Statistics of all the Countries in the World." This very remarkable and most useful compilation has been produced in English, by Mr. H. Sutherland Edwards, with the co-operation of Dr. Hübner—and published by Mr. Stanford, of Charing Cross.

SCIENTIFIC education for miners appears to be making real progress. On Wednesday, the 22nd of May, the general annual meeting of the Miners' Association of Cornwall was held at Redruth, Mr. A. P. Vivian, M.P. for West Cornwall, President, in the chair. The Report showed that the science classes of the Association were well attended, and that its financial position was improving. The advantages of some instruction in science is felt by a large number of the working miners, of whom a great many have submitted to the examinations of the Department of Science. The Chairman very aptly remarked that the future prosperity of Cornish, indeed, of British mining, depended on the cultivation of the applied sciences.

MESSRS. CHURCHILL will shortly publish for the Indian Government, a work 'On the Thanatophidia of India,' by Dr. Fayer. It contains thirty-one plates, twenty-eight of which are coloured. The Indian authorities have ordered 400 copies for circulation in India.

In the forthcoming number of Petermann's *Geographische Mittheilungen* will appear the fourth of Theodore M. von Heuglin's papers, 'On Rosenthal's Exploring Expedition to Novaja Semlja, in 1871,' in the shape of a sketch of the land mammals of that island, regarding which we as yet know so little. They are as follows:—*Myodes torquatus* var. *pallida*, M. Obenski, Brants (which Spörer, in his 'Novaja Semlja,' s. 98, describes as a "variety of the Scandinavian lemming"), *Arvicola obscurus*, Eversm. (?), the Polar bear (*Ursus maritimus*), the Polar fox (*Canis lagopus*), the common fox (*Canis vulpes*), the wolf (*Canis lupus*)—perhaps doubtfully native, and the rein-deer (*Cervus Tarandus*). The ermine (*Mustela erminea*) and the common weasel (*Mustela vulgaris*) have been both doubtfully recorded from Novaja Semlja; but it is rather improbable that they are natives of the island. The only other Arctic news of importance is that Hall's "American North Polar Expedition" has been driven back by disaster, and was at Disco, in North Greenland, repairing.

WE are requested to point out that the abstract, which, as we mentioned some time ago, was given by *Les Mondes* from a discourse delivered by Professor Virchow at Rostock, was derived from *La Revue Scientifique*, which published the speech in full.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THEIR THIRTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

OLD BOND STREET GALLERY, 25, Old Bond Street.—EIGHTH EXHIBITION OF PICTURES IN OIL AND WATER COLOURS IS NOW OPEN.—Admission, 1s. Catalogue, 6d. G. F. CHESTER, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the Continental School, is NOW OPEN at the French Gallery, 130, Pall Mall, from Half-past Nine till Six.—Admission, 1s.; Catalogue, 6d.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS. Incorporated by Royal Charter.—THE FORTY-NINTH ANNUAL EXHIBITION OF THE SOCIETY IS NOW OPEN, from 9 A.M. until dusk. Admission, 1s. THOMAS ROBERTS, Secretary. Suffolk Street, Pall Mall East.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE EIGHTH ANNUAL EXHIBITION IS OPEN daily, from Ten till Six.—Admission, 1s. Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING the PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Titanis,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admission, 1s.

ELIJAH WALTON'S COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling, including Catalogue. Open daily from Ten till Dusk.

THE SALON, PARIS, 1872.

(Second Notice.)

THERE are fewer examples here than in previous years of those painters who enrich, if they do not elevate, the Salon, by life-sized and naked figures of female models, and, generally speaking, those which do appear are better than usual. This improvement is a great advance in more respects than one; for generally speaking, the coarser the sentiments expressed, the worse were the pictures.

We have already referred to the work of an Alsatian, M. Schutzenberger, as a remarkable illustration of public feeling with regard to the late invasion of France and its consequences, a picture exceptional in its subject, and highly meritorious in treatment. It is styled *Famille Alsacienne Emigrant en France* (No. 1402); and it is so full of dramatic spirit that one cannot wonder at the attention it attracts. It gives a view of a street in an Alsatian town, and full advantage is taken of local circumstances. Away the family go, bag and baggage, their cart jolting over the rough stones of the narrow way. The driver of the cart boldly flourishes his whip, decorated with the tricolor, before the eyes of one of the surliest-looking, and most stolid Prussians, in a *pickel-haube*, whom even a French imagination could conceive, and who acts as sentinel near a finger-post inscribed "*Hier ist Rinderpest*." The emigrants pass him in various ways, admirably devised by the artist to express different natures and moods. Before all trudges the still sturdy, long-limbed father; at his hand is the long, lean mother, in an amazing head-dress, her eyes full of tears; she carries a baby, and has an old blue umbrella in her arms. They form a quaint and uncouth group, but precious in any country, and such as it must be a misfortune to lose. By the side of the father marches firmly and bravely a bright boy, ironically saluting the eagle with two beaks and four claws on the helmet of the sentinel. The Prussian does not seem much affected by the boy's sarcasm, but he appears to have been irritated by something that has been said to him by a strapping young man, the husband of the weeping elder daughter of the Alsatian house, who leads his wife with one hand; the other hand has been badly

wounded: blood has oozed through its bandages; the arm hangs in a sling. Under his blouse appear, strange to say, a pair of French military trousers; he is probably a franc-tireur who has fared ill. The wide stride of the young Alsacienne is well known, and has often been mocked in Paris; M. Schutzenberger has given it to perfection. However, the daughter's expression is portrayed with rare power and considerable pathos. She wrings the hand of an old woman who cannot go.

Those who were of yore sorely tried by Pre-Raphaelitism in England, may be thankful that their æsthetic troubles were so far tempered to their powers of endurance, that no M. Puvis de Chavannes was, about 1850, wafted into Britain. Such an event might have happened. We noticed two noteworthy examples by this artist in the Salon of 1870, and ventured to repeat how unmitigated was our amazement when, at a yet earlier period, we encountered undeniably original productions by M. Puvis de Chavannes. The *Athenæum* never took an intolerant view of Pre-Raphaelitism, and cannot, therefore, be regarded as likely to be harsh with respect to any artist who is original, but has neglected these conventions which are acceptable to so many. Whatever those who lost their tempers when the audacious English innovators appeared might venture to say, Pre-Raphaelitism was the creed of trained youths who could and did draw finely what they chose to draw, who painted with brilliancy and fine colour, and who rendered expressions with only too much excess of energy. It was not so much the novel modes of execution adopted by the Pre-Raphaelites, as their novel thoughts, which puzzled those who were most annoyed by their advent. M. Puvis de Chavannes has, however, out-Heroded Herod, to use a term which is most apt to his case, by carrying what our amazed countrymen fancied was Pre-Raphaelitism to an excess which is almost laughable; and yet his work remains most respectable, because the artist is a man of some power, and so very much in earnest as to persist seriously and steadfastly in modes of design and painting which must surely have occurred to him in a dream. He must have had a special inspiration for the painting of *L'Espérance* (1282), the figure of a gaunt, blue-eyed damsel of portentous length of limb and visage, clad only in a chemise of extraordinary extent. All in white, without mark, embroidery or gem, seated in the middle of an open landscape, holding an oak twig, and very pale, she looks at us with a gentle smile, which is not so cheerful as ideas of Hope require. Behind her is a slight hill, and on it a ruined fort. Also, two long, newly-raised mounds, such as are raised after a battle over the trenches in which lie the slain. These mounds are marked with rough wooden mortuary crosses. The subject and purport of this picture are obvious enough, and we can put them before the reader; but it is not possible to depict in words the peculiarly dry, not to say harsh or arid unpicturesque-like execution of this work,—the whimsical drawing of the figure, the strange meagreness of the draperies, which, being formless, are without significance and petty,—the almost antipathetic expression, and the lack of anything resembling any picture which has been painted before, except the works of some of those unlucky tyros who, in the fervour of their zeal for sharing the quasi-martyrdom of the abler Pre-Raphaelites, not only forgot the necessity of technical training, but produced the strangest paintings on which the sun has shone. As it seems possible to be misunderstood when we are compelled to dissent from the views of this artist, it may be just to ourselves to say that we are not dealing with a bad picture, in the crude sense of that term, but with the work of a man of considerable ability, and, as we believe, entirely mistaken conceptions of the province of Art; one who has some reputation in France, where originality is never condemned. M. Puvis de Chavannes holds certain medals and decorations.

Le Massacre des Innocents (522) exhibits

that dramatic intensity of passion and action which M. Gustave Doré has not always been wise enough to moderate. Moderation is needed for the subject. M. Doré does not flinch from delineating its horrors. The deficiencies of colour and the coarse vigour of the chiaroscuro are apparent when we consider the work as a whole, although there are some particular points of powerful colour. The real merit of the work lies in its energetic, but not exaggerated design. The scene is the interior of a lofty gallery or spacious room, where soldiers have come upon a party of women with their babes. A soldier, who is still plying his sword, has snatched an infant from the cradle, and, with a laugh, holds its bleeding body on high, just out of the reach of the mother. Her fury has given her strength enough to thrust the ruffian against the wall, and to struggle for her child, whose plump hands appeal to her in vain, so powerfully that the efforts of a second soldier hardly keep her off; she has overthrown a third man. On the floor lies a baby, his naked body already stained with blood; its mother hugs the little form. Just behind these is what we consider the culminating point of the design, a point which, so far as we can recollect, is a novelty in the treatment of a subject that has exercised several of the most powerful geniuses who have ever devoted themselves to Art. If the incident is as original as we believe it to be, it in some measure atones for the way in which M. Doré has wasted his genius. At the back is a group less prominent than those which we have already described, but as interesting as they are. It is composed of a woman who has something huddled in the linen of a cradle, and who, with dreadful blandishments, whispers in the ear of a trooper while he seeks to remove her arms from about the cot, and slyly grasps his sword, as he looks on her charms. A more violent struggle goes on in the mid-distance.

M. E. Fichel's little pictures of incidents in the histories of Louis the Thirteenth, Louis the Fourteenth, and Louis the Fifteenth are well known in England. His *Fondation de l'Académie Française*, 1635, (626) is of an unusual size, and more ambitious than most of his works. Cardinal Richelieu is seated in a noble room, in his state hat, robes, and apron of lace; in his lap are his favourite kittens, whose mother purrs at the foot of his chair. The Chancellor, in purple robes, stands at the Cardinal's side; the latter, pointing with a pen, gives final directions to the *savants*, who in sad-coloured garments are grouped on our left. This is an excellent picture; remarkable, like most French work of this kind, for the thoroughness of its execution. The solid, learned, and skilful painting of every part, elaborate as it is, does not paint the spectator as a work does which is the result of mere drudgery. Every element seems to be given with ease: the patterns of the dresses, nay, those on the walls and the pictures that hang there; the grain of the floor; the lights, direct and reflected, on the carving of the chamber, and on its furniture; the modelling, drawing, and light and shade of the smaller articles of the dresses; the outline and foreshortening, indeed, of the pen in the Cardinal's hand, the very irregularities of its ruffled feather; all these are here, depicted with the utmost minuteness, yet rendered, as a whole, broadly, richly, brilliantly, and without effort. The effect of the interior is a little picture in itself, so sober and yet luminous is it.—M. E. Fromentin has two capital views: *Venise—le Grand Canal*, (653) and *Venise—le Môle*, (654). The former is a finely-coloured vista of the sea-street, and is remarkable for atmospheric fidelity; but it is a little painty. This defect is less observable in the former, which is a most effective view of the Doge's Palace, with its hideous upper story and trumphy battlements. The more distant line of buildings is half in sunlight, half in shade. The work derives an additional charm from the brilliant dexterity with which numerous figures have been introduced. It owes much to capital colour and truth of general effect.—M. J. Goupil refers to the war in a way neither objectionable nor undignified: his picture is styled *Une Nouvelle en*

Province—Épisode de la Guerre (734). It is elaborate, rather hard and opaque, yet delicately and brilliantly painted. Three ladies, in splendid costumes, are in a boudoir; one reads a letter, the others listen. One of these is attentive to the details of the news; her companion, leaning over a military map, traces the movements of the armies, and records their respective positions with pins. The expressions are all first-rate; the costume of the lady who listens signifies that she has already lost a friend, and her face seems to declare that she seeks comfort in the hope of victories for France. The drawing is, throughout, excellent, although this is by no means an ambitious picture, nor its artist as yet distinguished in the first rank of French design; but good drawing is so common in this gathering and others in France, drawing far superior to what we encounter on the walls of English exhibitions, even from the hands of painters of high (British) reputations, that an English critic cannot but feel shame at the slovenliness and at the culpable ignorance of his countrymen. How great a disgrace it is to be compelled to aver that there are not three English-taught Englishmen who have even a tolerable knowledge of form, as it is understood in France, still less power enough, the result of exact and intelligent study, to draw even fairly! Is not this a scandalous fact in the history of Art in a country where the commercial reward of the painter is much higher than in other countries, where the great prizes of design are in no respect inferior to any?—in a country where, as must be added, the Royal Academy has existed for more than a century; which had drawing schools before that institution was founded, and where a whole "Department," calling itself "of Art," has been toiling for more than twenty years, and should, by this time, have produced at least three generations of students? It is, to be sure, the official custom to declare that the pupils of the Department are purposely not educated as artists (!) yet no one can say that they were not intended to be good draughtsmen.

It was instructive to observe that, even on a day when admission to the Salon was not gratuitous, the true significance of the title and the subject of M. Jules Garnière's *Le Droit du Seigneur* (669) was not understood by any of the intelligent-looking persons who studied that capital picture. Have the legends of feudality completely died out of French memories?—or is it true that the peculiar privilege in question was confined to Teutonic noblemen and German brides? We believe it was not known in Britain. The scene is a small courtyard, just within the barriers and without the towers of a castle, which, unluckily for the citizen-bridegrooms, stands close to the gate of a cathedral of a German town, where there has been a wedding. There is a crowd at the opening of the barrier. The faces of men clustered there express more surprise and amusement than indignation. The centre of the gathering is an utterly dumb-founded young citizen, who stands with his tongue cleaving to the roof of his mouth, his lips and cheeks pale, his eyes rounded to their fullest, and his brows in semicircles above them. He fumbles at the cap, which habitual respect for a superior has made him remove from his cropped hair and bullet-like head. He hardly seems to realize his own position with force enough to be in a rage. There may be covert satire in the painter's idea that, after all, the man is not inaccessible to the whispers of a stout burgher who stands behind, and to the argument which a monk tells on his fingers as he keeps his bulky body in the narrow way. Moreover, there is a grinning and stalwart man-at-arms, who holds an ugly partisan in one hand, and uses the other to bar the entrance; finally, there is a dwarf in a bowl, over whom the unhappy man must stumble, and that quickly, if he means to fight for his honour. There is no saving the honour of the bride, who, encircled by the arm of a tremendously big-boned High-Mightiness in black velvet, ringlets, and no end of plumes, paces towards the castle gate, wearing the orange-blossoms she put on for another man, and tardily, yet but half-weeping, accords what she must concede. The

face of his Highness is flushed. There is a certain grandeur in his perfect unconsciousness of anything but himself, even the swagger of his movements is anything but theatrical. A page clears the way to the castle gate, armed retainers grin, and speculate on the luck of the Seigneur. There is abundance of character in this picture, together with much humour of a sardonic sort. The costumes and architecture are those of Germany in the middle of the fifteenth century: the painting, though not so brilliantly clear as might be desired, is vigorous, and crisply and cleverly handled.—M. A. Guès's *Jeunes Pages jouant* (751) shows an ante-chamber in a French noble's house in the Middle Ages, with youths and lads gaily engaged and grouped in various ways. The principal action is that of one of the pages, who sets a mastiff at a shrieking cockatoo. There is much character here; and vivacity of expression and action is the distinguishing feature of the design. The colouring is intense and bright, harmonious and pure; the execution of the costumes and the flesh is elaborate and delicate; so that, the drawing being in keeping with the other qualities of the picture, it is at once a sound and an attractive one.

M. E. M. A. André sends two capital contributions, both of which are remarkable for the care which has been bestowed on the draperies and considerable power of characterization. *Le Départ* (13) shows the courtyard of an old château, built of brick, with stone dressings. It is overgrown with creepers, and enriched with flowers and trees. A seigneur in grey and silver, decorated with the riband of St. Esprit, leads down the steps of the mansion the corpulent lady of the house and legal proprietor of his heart; she wears powder and embroidered white satin; behind, on duty, stand the footmen in yellow, black, and silver; before, the dainty Abbé, in black, with red-heeled shoes, and a fancy tansure, bows profoundly to Madame. Her husband leers at his mistress, who stands at a window and gossips with another man. Although the flesh is rather crudely and heavily painted, a defect by no means common in French pictures, the expressions are excellent, and the actions are well rendered. The drawing, if not refined, as in the works of M. Meissonier, the parent of many such paintings as this, is satisfactory, and, above all, intelligently executed. *Un Relais en 1776* (14) shows the rough front garden of a country posting-house at the date in question; two positions are seated at their repast; a country girl brings the pottage to their table. The men are good specimens of their kind; they wear blue jackets laced with silver, and faced with red, green plush breeches and huge boots, all soiled with mud and worn. There is abundance of character here, but the picture is not equal to its fellow.

The Swedish artist, M. A. Wahlberg, sends two good landscapes, examples of the school of M. Daubigny. *Vue Prise sur les Côtes de Bretagne* (1518) shows low earth-cliffs on the borders of the sea, and marking the coast-line in many promontories; a clump of trees on a ridge, and another clump further off; a richly-tinted and cloudy sky, laden with showers; the sea breaking on the sands. This picture has a fine and broad general effect, and the colouring is very good. It is not very much remarked at the Salon, where so many landscapes distinctly prove two facts, which are worthy of attention: (1), that French landscape-painting—it is but fair to reckon M. Wahlberg as a French painter—has, under the influence of artists like M. Daubigny, departed almost wholly from the ancient quasi-classical modes of the school, an inheritance derived from N. Poussin and Claude; (2), that it has done this, generally speaking,—for the fact, like all others, has its exceptions,—in a totally different manner from that in which the English school of landscape-painters quitted its classical models, of whom Wilson may be called the most recent type. It is curious that the influence of Constable on these two realistic developments of landscape art, an influence to which both owe their origin, should be more distinctly traceable among

the French than among Constable's successors in his own country. Another thing is well worthy of note, that whereas in Constable's work sentiment, although it is not infrequent, is by no means invariably to be found, that noble quality of this order of art is still rarer in current English landscape-painting when it borrows its inspiration from Constable; but, on the other hand, sentiment is almost always present when French painters look back to our English master as the founder of that particular phase of design which they have developed so magnificently. It is true that even the productions of M. Daubigny, an artist upon whose shoulders so large a proportion of the mantle of Constable may be said to have fallen, are generally monotonous in sentiment; and of those who share the same inspiration, it is hardly too much to say that their reflections are almost uniform in feeling. However this may be, let the reader consider, if but for one moment, how noble a thing sentiment is in landscape, however trite usage may cause it to be; let him recollect how few landscape-painters of England in these days show, or have shown even the faintest suspicion of the existence of such a phase of design, much less a gleam of desire to cultivate the same. How often is sentiment to be found in the works of Creswick, Witherington, D. Roberts, and even Stanfield,—how often in those of Messrs. Ansdell, F. R. Lee, E. W. Cooke, and T. S. Cooper? The distinguishing characteristic of these artists as landscape-painters, with the exception of Stanfield, is the absolute absence of sentiment in their works. Whatever may be their merits, they owe nothing to that poetic, or quasi-poetic, inspiration which seems common property on the other side of the Channel. M. Wahlberg's other picture is more delicately painted than the bolder work: it is *Vue prise à Vestergothland* (1517). Birches and elms grow about a still pool in a marsh, the margin and neighbourhood of which is enriched by blooming rushes and grass of summer-time. There is much refinement in the treatment of the mid-distance here,—that difficult part of a landscape,—and, in colour, many estimable parts.—We have already admired M. Veyrassart's capital *Marché de Village* (1499). His *Relais de Chevaux de Halage, sur la Seine*, (1498) shows the approach of a barge, with its team, to the changing-house. The most praiseworthy portion is, as might be expected in the works of this able painter, the treatment of the sun-shadow cast by the house on the towing-path, and the clearness of the shadow on the side of the building itself. These are given with supreme richness of toning and colour. The lighted portion of the landscape is also happily dealt with. All parts are in keeping, with a fine, broad, and brilliant effect, produced with less obvious *impasto* than in the 'Marché de Village.' The horses are designed and drawn with much spirit, and coloured with careful regard of the required *chiaroscuro*: the team is composed of white horses of the warm hue so common in the north of France, and a brown leader. Though the general effect of the smooth and lustrous river's surface has been admirably rendered, less care has been bestowed on it than on the other parts of the picture. The sky, though in perfect keeping, is needlessly crude in handling.—M. Beauverie's *Étang de Cernay* (83), a favourite subject, renders charmingly a fine effect; a still pool under a warm, grey sky, the colour and character of which have been perfectly felt. There is thick foliage of firs, birches, and beeches, the colour and keeping of which is most enjoyable; the reflexions of the trees in the *étang* and the treatment of the herbage in the foreground are also commendable.

The subject of M. Beaumont's *Suite d'une Armée* (79) recalls that of many a seventeenth-century picture. It represents the female followers of a German army, grouped at the border of a rivulet, where some of the girls have been bathing; one fair girl stands, screened from the eyes of soldiers, who are exercising in a meadow at a little distance, by a large yellow flag, emblazoned with a black two-necked eagle; she puts on her first garment. Another, who is already fully clad in blue,

tight-fitting, puffed and slashed garments, and has poppies tied in her masses of black hair, is as dark as she can be. She holds a partisan, and pretends to be on guard. Other females, including some old women, are grouped about the great brass bowls they have used as baths. The painting of flesh in bright light is highly natural, but the reflexion of the yellow banner on the body of the fair girl seems not sufficiently bright. Behind are many tents and much baggage, consisting of arms, armour, and abundance of plunder.—M. Chaillou's *Un Enterrement en Transylvanie* (284) is intensely pathetic and finely painted. The corpse of a child is borne on a rude sledge by a half-starved white horse, where there should have been two horses. This miserable equipage is driven by a howling boy and followed by friends of the deceased on foot, on a frozen road and in snowy weather; the landscape is mournful to the last degree. There is good colour, together with much truth of snow effect in this picture.—Among the few but admirable examples of artistic flower-painting which this Salon contains is M. P. Vayson's *Fleurs* (1482), a broad, deeply-toned, and rich group of pansies in a basket.—Among the serio-comic subjects is M. Tatischeff's *Passage de l'Évêque — Russie* (1439), representing the transit of a Russian dignitary before the admiring eyes of some peasants. He is seated in a well-appointed travelling carriage, attended by footmen, and accompanied by his assistants. The smart carriage is about to plunge into a rivulet from a horribly-neglected road; six country horses are in the van. The peasants, in the profundity of their respect, have dismounted, and bow with infinitely more reverence to the bishop than to the Crucifixion which marks a praying-station at the side of the ford, and does not attract their attention for a moment. The story is well told.—Madame Antigna's *Recommandation* (18) depicts a Breton interior. An old woman stops in her kneading to offer counsel to a girl who has charge of a sleeping baby. The work is good and full of force; the expressions are suitable to the subject.—*Le Dimanche à Scheveningue* (27) is by that clever painter, M. Artz. Women and children on the sea-shore are gossiping in groups as they sit among the tall rushes and on the grey sands at evening. The effect is given with much delicacy and faith in nature.—*Ruisseau — Environs de Blois* (1507), by M. Villebessey, trees by a pool in shadow, and a distant wood in sunlight, is a capital and broad picture; the verdure seems a little too positive for the general tone of the work.—Mr. Wylie, an artist belonging to the United States, has a cleverly-painted, big, rather rough and coarse rendering of a Breton superstition in *La Sorcière Bretonne* (1528), almost the only picture here which is obnoxious to the terms we have applied to it, through the artist's defective education and his lack of feeling for refinements of execution. The scene is the interior of a Breton cottage. A young mother sits with an ailing baby in her lap, and in the middle of the family circle of father, sisters, and little brother, assembled to witness the enchantments of a tall old crone, who attempts to cure the infant. We have referred to this picture, not so much on account of its proper merits, which are considerable, but in order to suggest its subject to Mr. Faed, as offering a change which may prove agreeable to his faithful admirers. Mr. Wylie's picture resembles that of the Scottish artist in its breadth of effect, peculiarities of *chiaroscuro*, and, to a certain extent, in colour and handling. Mr. Wylie need not paint better than he does to command a most lucrative position in the British picture-mart. Let him cross the Channel, turn his brush to lachrymose subjects, shed plenty of tears, and the "mourning department" is his own. He would be welcome, as he would import "novelties," and he would bring new models. Competition in his own "department" could not but benefit Mr. Faed in the highest degree.

Animaux au Pâturage et Traite du Lait (36), by M. A. Auteroche, shows white cows and calves, in a capital morning effect, an example of the proper treatment of colour in producing *chiaroscuro*, such

as is only too rare in England.—M. P. J. Blanc gives an illustration of the success which attends the severest order of artistic studies, as pursued in France; he sends *L'Enlèvement du Palladium* (148), from the Académie de France, at Rome. The scene of his painting is the secret place in which the Palladium was kept. Two barbarians, following the flying feet of a wounded warrior who, with an arrow in his back, has fallen before the pedestal of the statue, have come on the treasure of all treasures. One barbarian, kneeling on the plinth, has seized the statue, with all its gold and jewellery, and despite its brandished spear, starting eyes, to say nothing of the terrors of the *agis*, nay, despite the bronze doors and the gloom of the vault to which M. Blanc has not given much heed; his object in studying for this picture being the production of fine form, not the representation of light and shade, or even chiaroscuro. In his studies of form he has, however, not been always successful or constantly faithful, for, while the nude figure of the wounded youth who lies on the floor here is admirable both for drawing and modelling, and also for its flesh-painting, the limbs of the second pursuer, an archer, are anything but masterly in their execution, and the figure is out of proportion to the others; besides its conception is not particularly good.

No picture attracts so much popular attention here as M. Berne-Bellecour's *Un Coup de Canon* (112), a small work, painted, generally, in the manner of M. Meissonier, but original in every respect, and worthy of the interest it excites. It represents the interior of a French battery during the late war, probably at Paris during the winter, and at the moment of firing a big marine gun, a long bronze piece, a model of form. The shell has just departed on its journey, the tube clears itself by that last wreath of smoke, which, bluer than those which hover about, floats at the muzzle. The cannonier, standing erect on the carriage of his weapon, presses both hands on the smouldering vent, and, raising his chin, peers through the smoke to observe the effect of his shot. His figure is vigorously designed. His companions crowd to the breastwork and watch. These figures are full of action; they are intensely expressive, diverse in design and character; and the group is happily composed. The effect is that of day, just after dawn, with cold grey light shining on the eastern horizon, and rain-clouds drifting away. There is much able painting of draperies here, and perfect care is displayed in the accessories; the fascines, earth-tubs, and other materials which have been used to form the battery. The work could not be much better than it is, either in design or execution, unless, indeed, the colour were made a little warmer.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on Saturday last the under-mentioned pictures, the property of the late James Brooks, Esq., and others: Van der Neer, *A View in Holland*, with boats, cattle and figures, a church in the distance, evening, 210*l.*—D. Teniers, *Interior of the Archduke Leopold's Gallery*, with figures of the artist and others, 210*l.*—M. Hobbema, *Haarlem Wood*, with figures by Barnet Gael, 420*l.*—Burnet, *a Sunny River Scene*, with a boat, peasants, cows and sheep, 99*l.*—M. Reekers, 1853, *A Vase of Flowers*, on a marble slab, 63*l.*—Mr. H. O'Neil, *The First Meeting of Petrarch and Laura*, interior of the church at Avignon, 84*l.*—Stanfield, *The Morning after the Wreck*, R.A. 1844, 2,940*l.*—E. Bird, *Interior of a Gamekeeper's Cottage*, with figures, 26*l.*—W. Collins, *The Bird's Nest*, 1813, 189*l.*—The Sale of the Pet Lamb, 1813, 204*l.*—Creswick, *The Falls of Doonas*, engraved, 57*l.*—Tintagel Castle, engraved, 42*l.*—Lancaster, engraved, 58*l.*—St. Mawes, Cornwall, engraved, 36*l.*—The River at Liverpool, engraved, 51*l.*—W. Müller, *The Opium Dealer*, 1,050*l.*—G. Morland, *The Woodcutters*, 80*l.*—View on the Coast of the Isle of Wight, 56*l.*—Sir J. Reynolds, *Portrait of Dr. A. K. Blackall*, 52*l.*—Portrait of J. Barker, Esq., 47*l.*—Portrait of Himself, 39*l.*—J. B. Pyne, On the

Rhine at Boppard, 48*l.*—F. Zuccheri, Sir Thomas Gresham, 181*l.*

The Purnell Collection has been disposed of by Messrs. Sotheby, Wilkinson, & Hodge. The following are the prices of a few of the principal lots: A gold torque, 16*l.* 16*s.*; a Greek bronze vase, 22*l.*; a pair of Greek gold earrings, 27*l.* 6*s.*; a Greek gold pendant, 20*l.*; a pair of Greek gold ear-drops, 25*l.*; a Greek gold fibula, 40*l.*; a Greek helmet, 12*l.* 12*s.*; a fine antique cameo, 20*l.*; another, with head of Minerva, 41*l.*; an ancient Jewish betrothal ring, 17*l.* 17*s.*; a Saxon gold ring, with four rows of fillets, 15*l.* 15*s.*; a Greek gold ring, with granulated scrolls, 41*l.*; a bronze steelyard weight, 15*l.*; a Greek oxybaphon, in terracotta, 22*l.*; a Greek amphora, in terra-cotta, called the "Buckingham Vase," 61*l.* 10*s.*; a lofty crater, 39*l.* 10*s.*; a large Celebe, painted with figures, 30*l.*; a Limoges enamel plaque of the Nativity, 39*l.* 18*s.*; a Byzantine chasme, 15*l.*; cream-coloured jade vase, 10*l.* 10*s.*; a jade bowl and cover, 14*l.*; a Majolica dish, with female portrait in the centre, 60*l.*; another, inscribed "La Faustina Bella," 15*l.* 10*s.*; a German stone-ware blue and white jug, dated 1602, 23*l.* 18*s.*; a Cologne jug, sixteenth century, 16*l.* 15*s.*; a stone-ware cruche, 13*l.* 13*s.*; a very diminutive gold watch (from the Bernal sale, when it sold for 27*l.*), 43*l.* 10*s.*; a small round watch, 23*l.*; a silver-gilt nautilus cup, 23*l.*; a silver-gilt tankard, 20*l.* 5*s.*; Dresden porcelain cup and saucer, 13*l.* 5*s.*; an egg-shell China plate, 12*l.*; a Menecy cup, 11*l.*; the Wedgwood copy of the Portland vase, 173*l.* Total, 4,891*l.* 1*s.* 6*d.*

The pictures of M. G. Courbet seem to have acquired additional value: e.g., his *La Falaise d'Entretat après l'orage*, Salon of 1870, sold, with other pictures belonging to the Carlin Collection, for 17,000 francs; his *La Mer Orageuse*, same Salon, 13,000 fr. At the same sale, Delacroix's *Le Tasse dans la Prison des Fous*, from the collections of Alexandre Dumas and Khalil-Bey, realized 40,000 fr.; *Jésus endormi dans la Barque sur le Lac de Genesareth*, 27,000 fr.—a Sketch by Ingres, first thought for the famous picture of Angeli attached au Rocher, sold for 70,000 fr.—M. J. F. Millet's *Clair de Lune*, 20,000 fr.—a Sketch by Prud'hon, *Scène Antique*, 2,600 fr.; *Mater Dolorosa*, 1,200 fr.—Théodore Rousseau's *La Mare*, a famous work, 20,000 fr.—a *Portrait of a Woman*, by Rembrandt, 10,300 fr.

Fine-Art Gossip.

THE private view of the Summer Exhibition of Pictures in Oil and Water Colours, Old Bond Street Gallery, took place on Monday last.

A NEW picture, by M. G. Doré, has been added to the Doré Gallery, in New Bond Street. The subject of the work is 'Christ leaving the Pretorium'; it measures thirty feet by twenty feet.

M. GÉRÔME has been staying in Algeria. He has almost completed a picture, the subject of which is the pronouncing of 'Hoc Habet' by the spectators of a fight between two gladiators. The victor, staying his weapon over the body of his prostrate adversary, appeals to the assembly: there is a general turning-down of thumbs. This will probably serve as a companion to the painter's 'Ave, Cesar!'

A FINE Catalogue of the pictures and sculptures of the Musée de Lille has been produced by M. E. Reynart, Administrateur du Musée de Lille, with the assistance of M. F. Petit, who has attended to the numerous illustrations.

THE Library of the Industrial Museum at Brussels has been enriched, by an anonymous donor, with a thousand original illustrations, by the best artists, relating to the decoration, furniture, iron-work and jewellery of the time of Louis the Sixteenth, besides five hundred of the like relating to the minor arts of the periods of Louis the Thirteenth, Louis the Fourteenth, and Louis the Fifteenth.

THE Musée of Antwerp bought, recently, 'A Waterfall,' by Ruysdael, for 2,275 livres sterling. THE picture by M. Meissonier, now in the

Luxembourg, representing the Battle of Solferino, has been wantonly scratched (*égratigné*) by some one, who used a sharply-pointed crayon for the purpose.

A PORTRAIT of a man, by Mabuse, has been given to the Louvre by M. Foucard, of Valenciennes, and placed in its proper order on the walls.

TWO new fountains are to be erected in the "islands" which visitors to Paris will remember to occur in front of the Théâtre Français. The foundations for these works are nearly finished.

MICHAEL ANGELO'S 'Samson,' in marble, which stands at one side of the gate of the Palazzo Vecchio, Florence, having been seriously injured by long-continued action of the weather, is now enclosed by planks. It is proposed to transport this famous work to one of the halls of the Musée des Offices, and to fill its original place with a copy in marble.

EXPERIENCE of the effects of sunlight in the Paris Salon and in the Royal Academy, induces us to suggest for the latter the use of muslin veils, hung like antique *velaria*, instead of the semiopaque linen blinds which now obtain in Gallery III. and other apartments at Burlington Gardens.

IT is much to be desired that the Catalogue of the Antique Sculptures in the Louvre, by M. Fröhner, should be completed and published. A second edition of the first volume appeared in 1870; and it was then stated that the 'Notice de la Sculpture Antique (Légende Héroïque, Histoire et Iconographie)' was in the press.

MUSIC

MONDAY, June 10.—MR. KUHE'S GRAND ANNUAL MORNING CONCERT, at St. James's Hall.—Médames Titiens, Marie Rose, and Trebelli-Bettini, Kelloz, Colombo, and Marie Marimon, Carlotta and Antonietta Badis, Liebhart, Sinclair, Kapp Young, and Cora de Wilhove, Carola, Hayes, and Conson, Drasch, Alice Fairman, and Madame Fafey; M.M. Italo Campanini, Pancelli, and Capoul, Agnesi, Borella, and Foli, George Perren, Maybrick, Jules Lefort, and Mr. Santley. Violin, Madame Norman-Neruda; Violoncello, M. Paque; Pianoforte, M. Kuhe. Conductors, M.M. W. Gaux, F. H. Cowen, Ransberger, and Sir Julius Benedict.—Sofa Stalls, One Guinea; Stalls, 10*s.* 6*d.*; Balcony, 5*s.*; Area or Orchestra, 3*s.*; Gallery, 2*s.*; to be had of all principal Music-sellers and Librarians: Mr. Austin's Ticket-Office, St. James's Hall; and of Mr. Kuhe, 24, Bryanston Street, W.

MR. BRINLEY RICHARDS has the honour to announce his EVENING CONCERT, June 13, Hanover Square Rooms.—Selections (by a full choir) from Mr. Brinley Richards's works, including 'The Cambrian War-Song,' and a new Part-Song, 'The Bridal of the Birds' (for ladies' voices, first time), by ladies from the Royal Academy of Music, by permission of Sir Sterndale Bennett.—Tickets, 10*s.* 6*d.*, 5*s.*, and 3*s.*; at the Music-sellers; and of Mr. Brinley Richards, 6, St. Mary Abbott's Terrace, Kensington.

HERR WAGNER AT BAIREUTH.
Baireuth, May 24, 1872.

THE festivities in inauguration of the laying of the foundation-stone of the provisional theatre, in which the first performances of Wagner's long-promised trilogy, 'Der Ring des Nibelungen,' are to take place, have attracted a vast number of artists and friends of the German master to this out-of-the-way and usually quiet place. I have so often been asked why Baireuth was selected for the purpose, in preference to some more frequented city, that it may at once be stated that it was principally on account of its central position, and because that here a convenient site for a theatre offered itself. That a new work which requires four evenings for its complete presentation could only be brought out in a theatre specially devoted to the purpose is at once apparent when one considers the inconvenience which would arise were the attempt to be made in one already established, and which for months beforehand would have to be closed, to the inconvenience of its regular public, accustomed to a nightly change of performance. Most of the artists who were to take a part in the proceedings had already arrived from far and near on Whit-Sunday evening. Monday and Tuesday were devoted to rehearsals. Wednesday, the 22nd, Wagner's fifty-ninth birthday, broke most inauspiciously, and by 11 o'clock, the hour fixed for the festivities to commence, had settled into a thorough wet day. It seemed doubtful, therefore, whether the ceremony would take place; but it soon got noised abroad that the formality of laying the first stone would be got through as expeditiously as

possible, and that there would be an adjournment immediately afterwards to the Royal Opera-house. Accordingly, soon after 11 o'clock, Wagner drove up, with as many of his friends as were proof against wind and weather, to the site of the new building, which is on an eminence at a short distance from the town, and from which there is a splendid view of the surrounding country. The stone slowly descended to its place, while a military band played Wagner's "Huldigung's" March. On its reaching the ground, Wagner struck three blows upon it with a hammer, at the same time saying, "Sei gesegnet mein Stein, stehe lang und halte fest." Beneath the stone, in a leaden case, were buried a congratulatory telegram from the King of Bavaria, some appropriate verses by Wagner, some coins of the realm, and sundry documents. By twelve o'clock, the Opera-house was filled by an expectant crowd: Wagner was the last to enter, with his wife and their five children, who took their seats in front of the stage facing the audience, the members of the chorus filling up the background. Wagner, who on his appearance was enthusiastically cheered, opened the proceedings by expressing his regret at the unfavourable condition of the weather, and tendered his thanks for the sympathy with his great undertaking manifested by those who had come together, and for the assistance they had rendered him towards carrying it out. After short speeches from the Bürgermeister Muncher and the banker Herr Fenster, proposing three cheers for the King of Bavaria and the Emperor of Germany, Wagner, who is as highly gifted as an orator as he is as a poet, composer, and conductor, again came forward, and delivered the principal speech of the day, explanatory of his scheme for founding a German National Theatre, in which, from time to time, grand musical dramatic festivals are to be held, and new works, after having been submitted to examination and approved, are to be brought out, performance being the prize awarded to the best. The chorus from the 'Meistersinger,' "Wacht auf, es naht der Tag," was then sung, and, after much cheering, there was a general rush to dinner. By five o'clock, the Royal Opera-house, which of late years has seldom been brought into requisition, was again filled for the great event of the day, the performance of Beethoven's Ninth Symphony. To do justice to this, a picked band of 140 instrumentalists, and a chorus of about 400 singers, had assembled; all of whom, together with the soloists, Fräulein Marie Lehmann, Frau Jackmann Wagner, Herr Niemann, and Herr Betz, gave their services gratuitously. The Symphony was preceded by the "Kaiser" March, with chorus, composed by Wagner for the Peace rejoicings of last year in Berlin. It is a most effective and appropriate piece, and therefore bids fair long to survive the occasion for which it was written. Words fail me to offer any adequate description of the performance of the Ninth Symphony. On all sides one heard, afterwards, the remark that never before had there been such a performance, and that probably there would never again be such another. The wondrous power and sonorosity of the band, the variety in the degrees of light and shade, the artistic singing of the soloists, the fine tone of the chorus,—which, singing at a low pitch, never seemed over-strained,—together with the unanimous precision arising from the perfect control which Wagner is able to exert over his forces, were all qualities which I had never hitherto experienced in the like degree on any of the many occasions on which I have listened to this wonderful work. Though Wagner's reading of the work materially differs in many points from that of other conductors, it is not an arbitrary reading, but that which, from internal evidence of the score, and from what is known of Beethoven's own mode of conducting his works generally, he believes to be most in accordance with Beethoven's intentions. The two most striking points of difference of tempo from that to which we have been accustomed, were in the *adagio* and the recitatives for the basses. The *adagio* was taken nearly twice as slow as I had ever heard it before. The gain was indisputable;

passages which I had always hitherto regarded as incomprehensible came out with clearness and distinctness. I felt that now I heard a *real adagio* for the first time. On the other hand, the instrumental bass recitatives were played *presto*, which reference to the score shows is clearly in accordance with Beethoven's directions, but is a practice not generally followed by conductors. At the close of the performance, Wagner was literally pelted with bouquets from all sides, and, standing knee deep in flowers, in a short speech repeated his thanks to the artists who had contributed so largely to the success of the performance as well as to those who had come to listen. The performance was followed by a banquet and more speeches. On the following morning there was a meeting of the patrons and delegates from the different Wagner Societies, at which it was announced that, owing to the impossibility of completing the new theatre and its various complicated scenic and mechanical contrivances in time for the inauguration performances to take place next year, they will not be held till 1874. The Baireuthers, I fancy, will not be sorry for the respite; unprepared as they have hitherto been for a large and sudden influx of strangers, the late gathering has served as a rehearsal—as perhaps it was intended to do—of what they may expect on a larger scale in 1874. Already the hotel-keepers are beginning to extend their premises, and it is to be hoped there will be an increase in the number of their public conveyances, which, with Wagner living six miles out in the country, have been quite insufficient for the demand. Though Baireuth has few attractions of its own for the tourist beyond the beautiful country which surrounds it, it is by no means an unpleasant place to make a short stay in, the streets being broad and clean, the air clear and invigorating, and the people friendly and attentive to strangers, and generally honest. C. A. B.

THE FAIRY RING.

MISS R. S. HOBBS, a daughter of the tenor of that name, who was well known in the concert-room some years since, has selected the subject of 'The Fairy Ring' for a cantata, and very rightly remarks in her preface to the published work, that where the poet leads, the musician may follow in the "dark rings of verdure," where gambol elves and fairies. The words by Miss Hobbs are, on the whole, happy enough. The fairies, in the shape of Soprano, Contralto, Tenor, and Bass, in turn, tell their tales of "goodly deeds performed by magic spell": thus Percival (Mr. Cummings), in a song, "Queen of the harebell," has caused Alice to be a good girl, and to return to her duty and home, which in a pet she had disregarded and left; Florina (Miss Edith Wynne) places in the arms of a dying mother, her boy to sooth her last moments; Fortunatus (Mr. Lewis Thomas) does his spiriting in a forge, where he blesses a blacksmith with the love of a maiden, whose heart had been as hard as his anvil; finally, Gentilla (Madame Patey) sums up the doings of the loving sprites, and rewards them with the dance on the green, which, however, is rather delayed by a kind of love quarrel and reconciliation between Percival and Florina, the climax being the fairy trip in the ring. It will be seen that the *scenario* is more realistic than idyllic, and the setting by the composer is consequently more earthy than elysian. Neither Weber nor Mendelssohn will be recalled by the imaginings of Mr. W. H. Cummings, who has set 'The Fairy Ring' pleasantly. He has probably kept within bounds, even if his circle be not a magical one. He may be said to have been bred and born in a Cathedral, and has been a successful singer in oratorio, opera, glee, and madrigal, but he has not been tempted to be severe, and severity in these days implies heaviness. On the contrary, he is thoroughly tuneful, and is quite free from pedantry. Of the four airs, three were redemanded,—his own, by the way, being the only exception, although it contained the best writing. His choral and concerted pieces were nicely harmonized; of these the quartet 'Peace,' with harp accompaniment (Mr. John Thomas), is on the model

of some of the best English glees, whilst the six-part madrigal (unaccompanied), "Love is a sweet yet a cruel thing," is based on the Elizabethan form. The recitatives are all accompanied, and the orchestration, if too full at times, has some piquant points, and ingenious episodes. 'The Fairy Ring' will be an addition to the *répertoire* of choral societies, because it is unpretentious and is vocal. It might have been set with a prodigious mass of learning, but probably in that case would have been infinitely less melodious. As the cantata does not last an hour, there was a miscellaneous selection for the second part of Mr. Cummings's concert, the chief feature in which was Beethoven's choral fantasia, conducted by Mr. Barnby, the pianoforte solo being vivaciously played by Madame Arabella Goddard. Mr. F. Stanislaus directed the cantata, the rather too predominant keys of which are in E flat and A flat. Madame Sherrington and Mr. Maybrick were added to the singers in the second part.

THE 'CENT VIERGES.'

WILL the writer of the paragraph about the 'Hundred Virgins' kindly say how this Belgian-French filth is to be made palatable to the British public, or how the abomination of two men playing women's parts is to be got rid of? With regard to the music, I have already done a work by Lecocq, as I have done one by Jonas, and one by Arthur Sullivan, as well as one by Hervé, and one by Offenbach. JOHN HOLLINGSHEAD.

. It is not within our province to deodorize the sewage of the French stage, but inasmuch as the lessee of the Gaiety Theatre has excised or modified the obscenities of one of Congreve's comedies, he can have no difficulty, especially with his experience of *opera-buffa*, in purifying the 'Cent Vierges.'

HER MAJESTY'S OPERA.

MDLLE. CHRISTINE NILSSON returns to the European stage after a Transatlantic trip of two years, better looking, if that be possible, than before, with improved histrionic powers, and with a voice which, if somewhat impaired in the highest range of the register, has gained in richness and roundness in the medium and lower notes. Her reception, not only on her stepping on the Drury Lane stage, last Tuesday night, but also at the end of each act of the 'Traviata,' was as rapturous as that accorded to a Jenny Lind and a Patti. It is not agreeable to differ from such a demonstration so far as it relates to her present delineation of Violetta. We, however, feel compelled to say, that we regard it as a mistake, and as a falling off from her former interpretation of the part. The 'Traviata,' it is true, is susceptible of two modes of delineation, the one adopted by Mdle. Piccolomini (now a Countess in Italy), the other by the late Madame Bosio—the first exhibiting Violetta full of rollicking gaiety in the early scenes, and suffering from a consumptive cough in the concluding portion, the latter portraying Violetta as retired and reserved, with evidently assumed vivacity, and as conscious of an inevitable destiny, the thought of which clouds her career. Madame Bosio's reading was generally accepted as the only one calculated to enlist sympathy for situations which are repulsive; and Madame Patti and Mdle. Nilsson, by following Madame Bosio's example, maintained the popularity of the sickly sentimentality of the opera. The Swedish songstress has quite changed her views. Whether she has been tempted to take this course by the applause of American audiences, or whether she considers that her quiet, graceful, and refined assumption in former days was not sufficiently demonstrative, we know not; but on Tuesday Mdle. Nilsson forced her voice frequently, introduced *roulades* which were risky and did not blend well with the text, and over-acted the first scene by indulging in pantomime during the symphony to the "Brindisi," as if Alfredo was a non-entity. In the dying scene, Violetta's lungs were proved to be in the most healthy and vigorous condition. If, however, the Piccolomini version is

justifiable, Mdle. Nilsson's adoption of it will meet with staunch supporters like those of last Tuesday, in whom were included the *élite* of fashionable circles. Where Mdle. Nilsson used the *mezza voce* her singing was exquisite; she is a most accomplished artiste, with a most captivating manner. Her career from the period when she sang second to Madame Carvalho at the Lyrique, to the year when, with M. Faure in Hamlet, she took the Parisians by storm by her Ophelia, was one of progress. Since her *début* in 1867 at Her Majesty's Theatre she has delivered a continued series of successes on the Italian stage. In America she realized in less than two years a fortune equal to that earned by her predecessor and countrywoman, Madame Jenny Lind-Goldschmidt. M. Capoul's return was cordially greeted. His acting and singing must be judged from the purely French point of view; his Italian accent is bad; his style of singing is not that of the sunny south; but he is an admirable actor and makes a graceful and ardent lover; and his *Alfredo* is quite free from the mawkish method of ordinary "tender tenors." The part of heavy father, *Germont* the elder, was relieved from the maudlin senility which is usually supposed to be appropriate, by the manly demeanour and singing of Signor Mendioroz. It is certainly curiously illustrative of a cosmopolitan era in Italian Opera to find the three leading characters in the 'Traviata' filled by a Swedish *prima donna*, a French tenor, and a Spanish baritone. Sir Michael Costa's orchestra played throughout magnificently; more than ordinary responsibility falls on the stringed in Signor Verdi's score, and nothing could be finer than the tone and precision of the players. The *finale* of the second act was worked up to an exciting climax by voices and instruments.

The third performance of Rossini's 'Semiramide' cannot be dismissed without a reference to the effective *ensemble* secured for this fine work. Principals, band and chorus, all contributed to an interpretation which was quite equal to that of 1847, at the opening of the Royal Italian Opera.

Signor Italo Campanini's next part will be Manrico, in Signor Verdi's 'Trovatore,' which will be given next Tuesday, Signor Rota appearing for the first time as Il Conte di Luna. Mdle. Tietjens, Madame Trebelli-Bettini, and Signor Foli, are included in the cast.

ROYAL ITALIAN OPERA.

SIGNOR COTOGNI, for the second time, having a throat attack, caused the postponement of Prince Poniatowski's new opera, 'Gelmira,' from last Tuesday to the 4th inst. Weber's 'Der Freischütz' will be revived this evening (Saturday), the cast including Madame Pauline Lucca, Madame Sinico, Signori Bettini and Capponi, and M. Faure. The *début* of the German basso, Herr Kochler, is promised on the 7th, as Marcel, in Meyerbeer's 'Huguenots.'

CONCERTS.

At the fifth concert of the Philharmonic Society, last Monday, the pianoforte concerto in A minor, of Mr. W. G. Cusins, the conductor, was performed by Madame Arabella Goddard. The composer is violinist and organist as well as pianist; he has considerable experience in the orchestra as well as a solo-player, and it may be fairly assumed that his technical knowledge is varied and great. His concerto will try the manipulation of the most practised player, but Madame Goddard is thoroughly competent to compete with any complexities, and Mr. Cusins had every reason to be gratified with his interpreter, whose performance was rightly appreciated and warmly applauded. As Madame Goddard leaves for the Boston Jubilee Festival next Saturday, it was natural that her hearers in St. James's Hall should be more than usually enthusiastic. Her delicate and sympathetic touch, and her precise execution, will doubtless be recognized by American audiences. Otherwise Monday's scheme was made up of the stock pieces—the two symphonies being Haydn's in c minor, No. 5,

and Schumann's in c major; the overture, Beethoven's 'Egmont,' and Mendelssohn's 'Athalia,' March, twin-brother to the marriage one in the 'Midsummer Night's Dream.' The vocalists were Mdle. Marimon and Mr. Santley. The *prima donna* sang the "Come per me sereno" of Amina, but her variations in the melody were scarcely justifiable. Surely it is enough to revel in *roulades* in "Ah! non gunge" of the 'Sonnambula,' without disturbing the tranquil repose of her *aria d'entrata*. Mr. Santley selected Handel's vigorous air, "Revenge, Timotheus cries."

The playing, by M. Sinton, of a "Fileuse" for the violin, composed by M. Lasserre, the violoncellist, elicited an *encore*, at the second Matinée of Classical Chamber Music, the compliment being demanded alike by the execution and by the composition itself. M. Lasserre performed a solo on his own instrument, by Baccharini, and displayed a rich tone, and executive skill of the highest order. M. Delaborde was the pianist. In his own Impromptu Valse, his power and velocity are seasonable; but a protest must be entered against his excessive energy and profuse pedalling in Mendelssohn's Sonata in E, the *finale* of which was confused by the superabundant vivacity of the player. The Pianoforte and String Quartet in A major, Op. 26, by Herr Johannes Brahms, superbly executed by MM. Delaborde, Sinton, Zerbini, and Lasserre, evidently impressed the auditory strongly. The works of this composer are certainly gaining ground here rapidly. He is an innovator, because he has escaped from routine, rule, and confined compass: his episodes and elaborations are remarked, the former for their multiplicity, the latter for their intricacy; but there is a vein of melody, together with many piquant points, in his chamber music.

Mdle. Sophia Flora Heilbron's Matinée Musicale, last Monday, at Mr. J. M. Levy's residence, Lancaster Gate, enjoyed the co-operation of M. Gounod, whose duet, "Message of the breeze," was sung by Mrs. Weldon and Master A. Rawlings, the latter announced in the programme as a pupil of the lady. M. Gounod also accompanied Mrs. Weldon in a new song, "Maid of Athens," composed (we again quote the scheme) "in aid of Mrs. Thomas Black, for whom Lord Byron wrote the verses." Mdle. Heilbron, who is both composer and pianist, ably played works by Beethoven, Mendelssohn, and herself; she was also aided by Mesdames Lemmens, De Meric-Lablache, J. Elton, and K. Poyntz, M. Valdec and Signor Rizzelli; with Mr. Wiener, violinist; Sir J. Benedict and Mr. Kuhe, accompanists.

At Madame Puzzi's annual gathering, last Monday afternoon, in St. George's Hall, the artistic list included the names of Mesdames Colombo, Trebelli-Bettini, and Signori Vizzani, Foli, and Borella (of Her Majesty's Opera), Madame Marie Cabel (Opéra Comique), Mdle. Regan, Madame Osborne Williams, M. Jules Lefort, Signori La Rocca, Ciabatta, and Mr. Trelawny Cobham; the solo players were MM. de Kontski and Mattei, pianists; Mr. John Thomas, harp; M. Paque, violoncello; and Mr. Barth, harmonium. The accompanists were Sir J. Benedict, Signori Pinsuti, Romoli, Vera and Randegger, and Herr Ganz. A curious innovation in the programme was the performance of a one-act operetta, called 'The Earring,' expressly composed for the concert, by Signor Schira, whose lyric productions at the Princess's Theatre and Her Majesty's Theatre have not been forgotten. Madame Florence Lancia was the Countess Belleville, Mdle. Colena Angèle Lucy (her maid), Mr. Turner Alfred, and Mr. D. Ryan Jean (the groom).

At the Musical Union Matinée on Tuesday, the young Italian pianist, Signor Rendano, who made such a great impression at a former concert, performed the pianoforte part in Hummel's Quintet in E flat minor, Op. 92; Mendelssohn's Caprice in E sharp minor, Op. 5; a Berceuse, by Chopin; and Mendelssohn's 'Moreaux Caractéristiques.' He also introduced three of his own compositions, modestly called 'Trois Petites Pièces,' No. 3, Op. 12. It is difficult to overrate the qualifi-

cations of this young artist, who won golden opinions from the professors and connoisseurs at Leipzig. His touch is highly sympathetic, and he combines power and, what is more, valuable precision, even in the most rapid passages with intense expression. Mozart's String Quartet in G minor, and Beethoven's String Quintet in E flat, Op. 4, found adequate interpreters in M. Maurin, and who led in a masterly way his able colleagues, Mr. Wiener, second violin; M. Van Waefelghem, viola; Mr. Hann, second viola; and Mr. Jakeway, contra-basso. Herr Jaell will be the pianist next Tuesday.

Miss Maclean, a pianist, pupil of Sir W. Sterndale Bennett, had an evening concert on the 30th ult., in the Hanover Square Rooms, the profits of which will be handed over to the Scottish Corporation. The lady was assisted by Mesdames K. Poyntz, Chipp, Sauerbrey, Messrs. Cummings, L. Thomas, and Maybrick; with Herr Straus, violin; Mr. H. Chipp, violoncello, and Messrs. Stanislaus and W. Fitton, accompanists.

To the list of Pianoforte Matinéés this week must be added those of M. Delaborde, Signor Romano, Herr Halle, and Mdle. Ida Henry. There has also been the harp recital of Madame Frost, assisted by Mr. John Thomas. Mr. Henry Leslie's second summer concert, on the 30th ult., included the services of Mdle. Marimon, Mdle. Roze, Mdle. Kellogg, Madame Patey, Messrs. Sims Reeves, Santley, and Signor Foli.

ROYAL ALBERT HALL.

M. GOUNOD's appointment as Conductor of the newly-organized Choral Society, the second concert of which took place on Wednesday evening, has provoked a storm of indignant protests, professedly on national grounds, but mainly promoted by the chiefs of other choral associations. Opposition merely on patriotic principles may be dismissed as narrow-minded; but the objections taken to the first programme are certainly well-founded ones. There was decided evidence of a sectarian spirit in the exclusion of English music, for, in compositions for choirs, we can boast of having a wide and attractive *répertoire*. M. Gounod's second mistake was that he intruded so many of his own arrangements of works by master-minds, which did not require his intervention. From the programme one might suppose that a Gounod school alone was to exist henceforward, Palestrina, Bach, Mozart, &c., figuring as second fiddles. Indeed, Handel's "Hallelujah" Chorus escaped being retouched only by a miracle. The scheme of the second concert contained but one of the French composer's arrangements, a march and air from Mozart's 'Flauto Magico,' which might just as well have been left alone, for the choruses in that opera are of surpassing grandeur. M. Gounod, if he does not arrange, harmonizes; thus he has treated a "Tantum ergo" (Hymn to the Holy Sacrament), the Morning Hymn, "The Last Rose of Summer," and the Welsh theme, "The March of the Men of Harlech." The pieces left unaltered were a Choral and Fugue, by J. S. Bach, an Ave Maria ascribed to Arcadelt, but which is known in Italy as "Alla Trinita Beata," taken from the 'Laudi Spirituali,' Handel's chorus, "He sent a thick darkness," and Sir Henry Bishop's, "Oh! by Rivers." National susceptibility will be appeased, if not satisfied, by this programme, but, as a whole, it is not judicious and well balanced. As regards the singing by the choir, adverse criticism must be quite silenced. M. Gounod's bitterest opponents, and they are not a few, were compelled to admit that the Conductor had his forces well in hand. The Royal Albert Choir number nearly 1,000 voices, and the selection of the members has evidently been most careful, and the rehearsals must have been, as they ought to be, rigid and frequent. The evening's sensation was for "The Last Rose of Summer," which was enthusiastically *encored*; the effect of the words, "dying or dead," was quite touching. A peculiar effect is often introduced in France in choral singing: one section of the voices with closed lips imitate the orchestra, whilst the other portions

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sing the subject. This practice was successfully introduced by M. Gounod in Mozart's March from 'The Magic Flute,' and caused a re-demand.

The twelfth and last of the first series of the People's Concerts took place on Tuesday, when there was a performance by the London Glee and Madrigal Union, directed by Mr. Land, together with organ solos played by the Masters C. and A. Le Jeune.

OPERA LITIGATION.

ANOTHER change has taken place in the fortunes of the Haymarket Italian Opera-house. After the fire in December, 1867, which destroyed the old King's Theatre, the Earl of Dudley rebuilt the house, under the covenants of the lease of 1845, demised to Mr. Benjamin Lumley, which lease was vested in his lordship for the residue of the term. Mr. Mapleson continued tenant of the Earl of Dudley during the rebuilding, paying a rent equal only to that payable by the Earl; but in August, 1868, came the "fusion," whereby Mr. Gye, as proprietor of the Royal Italian Opera-house, Covent Garden, and Mr. James Henry Mapleson, lessee of Her Majesty's Theatre, entered into partnership and combined their interests in the two Italian Opera-houses and other entertainments carried on elsewhere in Great Britain and Ireland, meaning, thereby, the provincial tours of Italian Opera and the winter seasons of the two undertakings. Although it was a joint concern, Mr. Mapleson did not give up possession of Her Majesty's Theatre, but only allowed the use of it. This partnership agreement was to last three years, with option to Mr. Gye to put an end to it on payment of 20,000*l.* to Mr. Mapleson for both theatres, or 5,000*l.* for the Royal Italian Opera alone. The "fusion" began in March, 1869, and in the following June negotiations were commenced by Mr. Gye for a fresh lease of Her Majesty's Theatre at 6,500*l.* per annum from September, 1869, for three, seven, ten, fourteen, or twenty-one years, at the option of the lessees. These terms were amended by Lord Dudley, who fixed the rental at 7,500*l.*, and, in case of sale, the lessees were to have the preference of purchase for 60,000*l.* But a misunderstanding arose between Mr. Mapleson and Mr. Gye, the solicitor of the former objecting to the joint lease being for a longer period than the duration of the partnership. The difference, or rather dispute, ended in the dissolution of the partnership and the non-execution of the joint lease; but Mr. Gye negotiated on his own account, and intimated, in September, 1869, that he would take the lease of Her Majesty's Theatre to himself. Ultimately, Mr. Mapleson filed a bill in Chancery, in May, 1870, against the Earl of Dudley and Mr. Gye, praying for specific performance of the agreement for a lease to Mr. Mapleson and Mr. Gye, in conformity with such agreement. This bill of complaint was ultimately withdrawn by Mr. Mapleson, but the Earl of Dudley filed his bill against Mr. Gye alone, and the suit would have come on for hearing before the long vacation. Last week, however, terms of compromise were arranged between the Earl of Dudley and Mr. Gye, whereby the latter, by payment of a certain sum of money (5,000*l.* it is stated), was freed from the agreement and the claim for back rent, Her Majesty's Theatre reverting to his lordship. After all this long litigation, the Earl of Dudley has now the theatre on his hands, to let or sell, as he may deem expedient. It would seem as if this operatic *imbroglio* had terminated, but this is not the case. By some extraordinary combination of circumstances, the rebuilding of Her Majesty's Theatre has been so contrived that the auditorium, if full every night of the season, could not pay, having been reduced in size, although the holders of the Property boxes and stalls have still their exclusive privileges. Moreover, it is stated by competent authorities that the arrangements behind the scenes are of such a limited nature as to prevent the proper working of a large opera-house. It is added that it will be necessary to pull down the interior and to re-construct it, before the theatre can be turned to the best account. As if this

Comedy of Errors, of contrarieties, and of disasters incidental to the history of the Italian Opera-house in the Haymarket had not been completed by its being closed for so long a period, since its reconstruction Lord Dudley has now acquired a direct interest in the success of the Royal Italian Opera, by accepting a certain number of boxes as security for the payment of the 5,000*l.* compromise, to settle his claim against Mr. Gye, for non-execution of the lease of Her Majesty's Theatre. No transformation-scene in any pantomime has exhibited more changes and surprises than the history of the two Italian Opera-houses. There is one more Chancery suit, the *dénouement* of which rests with the House of Lords,—we mean the appeal in the case of Col. Knox v. Gye, *re* the Royal Italian Opera.

Musical Gossip.

THE long-intended tour of Mdlle. Tietjens in America is at length definitively arranged. The *prima donna* will leave England early in the autumn, after the musical festivals, and will return to England at Easter, 1873.

A FESTIVAL-BANQUET is being organized, to celebrate the half-century that the Royal Academy of Music has existed.

THE Exhibition of Ancient Musical Instruments was commenced at the South Kensington Museum on Thursday (the 30th ult.).

THE friends and admirers of Signor Mario will be glad to learn that he is in excellent health, and is expected soon in London.

THE Parisian critics complain that justice has not been done, at the Italian Opera-house, to Donizetti's 'Anna Bolena,' and recommend that the work should be revived next season, with more attention to the *ensemble*, as it is regarded as the composer's masterpiece. The cast comprised Madame Sasse as the Queen, Madame Dorelli-Danielle as Lady Jane Seymour, Signor Mongini Percy, Mdlle. Bracciolini the Page, Signor Medini Henry the Eighth. The Italian Opera-house season ended this week, with Rossini's 'Otello,' sustained by Madame Penco, Signori Mongini, Gardoni, Colonese, and Medini.

IN addition to various administrative alterations in the Paris Conservatoire, a new Conductor for the concerts has been appointed as successor to M. George Hainl, who has resigned, in order to combine the functions of Director of Music and Conductor of the Grand Opera-house. M. Del-devez has been elected, with M. Charles Lamoureux as second *chef d'orchestre*. Madame Ricord (wife of the celebrated Doctor), niece of Leopold Aymon, the composer, has presented to the Conservatoire the MSS. of his works, including the once popular air, "Salut à toi, France chérie."

THE one-act comic opera, 'Djamileh,' produced at the Paris Opéra Comique, libretto by M. Louis Gallet, music by M. Georges Bizet, is regarded as a weak reflection of Herr Wagner's operatic style: the orchestration is described as a sonorous Maelstrom; and the composer is called more Royalist than the King—more Wagnerified than Wagner. The words have been suggested by Alfred de Musset's poem, 'Namouna': the action is in Egypt. Madame Prelly, the amateur artiste, failed to act and sing sufficiently well; M. Duchesne, the tenor, and M. Potel pleased. But the event of the evening when 'Djamileh' was brought out, was the transfer from the Lyrique of M. Gounod's 'Médécine malgré Lui,' well sustained by Mesdames Ducasse, Decroix, Guillot; MM. Ismaël (*Sganarelle*), Nathan, Bernard, Barnold, and Paliati. This work, by many judges regarded as M. Gounod's masterpiece, will have a new run at the Salle Favart. The very spirit of Molière is infused into the opera by the setting of the French composer.

FROM Germany we learn that the Baden-Baden Opera season will be signalized by two companies, one Italian, the other German. Madame Padilla Artot will be the *prima donna* of the

former; Herr Johann Strauss's Viennese band has been engaged for August, in addition to the ordinary orchestra directed by Herr Moritz-Kienemann. Miss Minnie Hauck (the American *prima donna*) has pleased the Dresden audiences in Auber's 'Domino Noir,' in German. Herr Rubinstein has produced a new cycle of melodies, 'Wilhelm-Meister Gesänge,' previously treated by Schumann.

MR. H. PIERSON's new opera, 'Contarini,' was produced at Hamburg recently, and was favourably received.

M. DE SAINTE-GEORGES has supplied a four-act libretto to Herr Flotow, for his next opera, which will be ready in the winter.

THE band of the Garde Républicaine, of Paris, has left France for the Boston Jubilee Festival, with the permission of the Minister of War; the cost to the American managers will be 12,000*l.* for this orchestra.

DRAMA

ST. JAMES'S THEATRE.

SINCE the departure of Madame Fargueil and M. Berton, the company at this house has discontinued its performances of regular comedy, and has fallen back upon a lighter class of piece. During the early portion of the week, the programme has consisted of four one-act pieces, with a musical *intermède*. 'Le Bonhomme Jadis,' of Henri Murger, introduced, in the character of *Jadis*, M. Saint-Germain, an admirably conscientious and artistic actor, who subsequently appeared as *Trugadin* in 'Le Choix d'un Gendre.' The chief interest, however, centred in the appearance of Mdlle. Chaumont, an actress concerning whose gifts and graces rumour had been busy. That Mdlle. Chaumont is one of the most accomplished artists the stage has seen during late years, is unquestionable. Whether what she does is worth doing is, however, very much to be questioned. Her singing and her acting are at times delicious, at others they border upon the revolting. Whatever evil effects attend upon burlesque are shown in the strongest manner in her performances, notably in her singing of "La première feuille." In this, mastery over the gentlest and most tender emotion is evinced, only that the actress may flout and deride the feelings she excites. Her performance of *Madame*, in the latest extravaganza of MM. Meilhac and Halévy, 'Madame attend Monsieur,' is, in its way, perfect. But what a way is hers! The taste, refinement, and delicacy of a finished *comédienne* are exhibited side by side with the impudent bearing of the star of the *café-chantant*. At her best, Mdlle. Chaumont is a *Déjazet*; at her worst, she is little more than a *Theresa*.

Dramatic Gossip.

THE health of Mrs. Stirling is, we are glad to hear, so far established, that the actress will take part in next Thursday's performance for the benefit of the Dramatic College, and will play her favourite *rôle* of Peg Woffington in 'Masks and Faces.' During next month Mrs. Stirling will give dramatic readings at the Hanover Square Rooms.

STATESMANSHIP in England and in France seems to take wholly different views concerning the effects of amusements upon the morals of a people. In England it is sought to obtain sobriety by compelling people to go to bed early and to keep away from places of amusement. In France the Director "des Beaux Arts," M. Ch. Blanc, hearing complaints of the prevalence of intoxication among the sailors in the ports of Toulon, Cherbourg, Brest, L'Orient, Rochefort, has written to the managers of the theatres in these towns, asking them what is the minimum price to which they can reduce the price of admission to sailors, and promising such of them as make adequate reduction a government subvention.

'THE UNDERGRADUATE,' a four-act drama, by Mr. John C. Freund, will be produced at the Queen's Theatre at the close of Mrs. Scott-Siddons's engagement. The first two acts will represent college life at Oxford.

THE interdiction of the Commission des Auteurs-Dramatiques has at length been raised from the Théâtre de l'Ambigu-Comique, and the 'Gouttes d'Or,' of MM. Eugène Grangé and de Montépin, will at once be put in rehearsal. It will be followed by 'L'Homme Réve,' an *étude réaliste* of M. Touroude.

M. BRINDEAU has been engaged at the Odéon Theatre, in the capacity of acting manager.

Mlle. DÉJAZET has returned to France after a long journey through Italy, and is now playing at the Théâtre Vallette, in Marseilles.

'L'ANDROMAQUE' of Racine is in rehearsal at the Théâtre Français, for the *début* of M. Mounet-Sully in the rôle of Oreste. M. Laroche will play Pyrrhus; Madame Favart, Andromaque; and Mlle. Agar, Hermione.

THE autumn season at the Vaudeville will commence with a play by M. Alphonse Daudet, entitled 'L'Arlésienne.'

UNDER the management of MM. Ritt and Laroche, the Théâtre de la Porte Saint-Martin will give three pieces of Casimir Delavigne, 'Louis XI,' 'Don Juan d'Autriche,' and 'Marino Faliero.'

ANTIQUARIAN NOTES

Rude Stone Monuments.—Do any of your readers know of a stone at Piatigorsk, in the Caucasus, having on it a well-carved serpent, and figures of men and mares? D.

Swineherd.—Has Mr. Fowler any authority for his statement as to the Swineherd of Stow, and his contributions to Lincoln Minster, "1209-35," beyond popular tradition? The figure is still preserved in the cloister of Lincoln Minster: it is much decayed, and the elements would soon have disposed of it, had not the cruel restorers supplied its place on the pinnacle with a fac-simile. The figure is ancient, and probably of the thirteenth century, but is it of a swineherd? There is no great improbability in a swineherd being a man of means, for in Domesday we find that *Porcarii* appear generally in the rank of free occupiers, who rented the privilege of feeding their hogs in the woodlands (see Ellis's *Introd. Domesday*). Such a man might well be a capitalist, only I should have thought, that like the "Yorkshire Farmer" he would have kept his money "hid." As to the horn. Most Englishmen in the times before the Conquest would carry horns when in the woods. By Wihtréd's laws of the eighth century ('*Ancient Laws and Institutes, England*,' p. 19), a foreigner or stranger found off the highway, if he neither shouted nor blew a horn, was to be accounted a thief. So that a horn would be then as indispensable to a travelling Englishman as a portmanteau now. A blast horn is valued at a shilling in Eadgar's laws, being classed with an ox's bell and a dog's collar, as an informer (*melda*), the meaning of which is illustrated in a law of Ine, which decrees that a man who has felled a quantity of trees in another's wood need only pay damage for three of them, because "the axe is an informer, not a thief." That is to say, it is an instrument which cannot be used furtively, on account of the noise it makes. Similar fancies occur in the Welsh laws, to the spirit of which they are more germane; and this consideration, and the fact of the triadic arrangement of the above clauses, would almost cause us to think that Welsh jurists were not unknown in England. But that the horn was habitually used for summoning pigs, is, I think, "not proven." FREDERICK TALBOT.

TO CORRESPONDENTS.—H. F.—J. H. J. E.—J. F. R.—I. D.—Dr. S.—M. E. C.—Mrs. T. (Paris)—received.

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